Theatre 5

Radio's Forgotten First-Rate Series

The curious history of ABC Radio's big budget bet on 1960s adult audio drama

Includes complete series log with plotlines, casts and other details

Joseph W. Webb, Ph.D.

Nick Palmer **Karl Schadow**

August 2025 edition

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Authors

Dr. Joe Webb's interests in classic radio programs began as a teenager in the 1970s. Retired from a career as a management consultant and industry forecaster in 2018, he devotes his research and writing efforts to the history and preservation of these recordings. He has recently completed his work on the history of the 20-year CBS radio series, *Suspense*, and continues efforts of audio preservation and documentation of its nearly 1000 recordings. Now that this *Theater 5* effort is completed, he will return to the completion of research efforts that seem perpetually "almost done," including the series *Casey, Crime Photographer* and the newspaper reporter series *The Big Story.* A native New Yorker, he resided for two decades in Rhode Island and moved to Wake Forest, North Carolina in 2012.

Nick Palmer's love of old radio started with his parents' *Lights Out* LP and in no time he was borrowing every radio drama cassette the local library offered. By junior high he was trading cassettes by mail with other collectors and in high school he started adapting his favorite *Suspense* episodes into little movies with his friends (*Three O'Clock* was a classic). This love of storytelling led Nick to a career as a professional screenwriter, and over the last 15 years he's written projects for Warner Brothers, Netflix, Sony, Universal, Fox, New Line, DreamWorks and MGM. He resides in Los Angeles with his wife and young daughter. He devotes his free time preserving and enjoying old radio shows.

Karl Schadow has been documenting the programs and personalities of radio's "Golden Age" for over thirty years. Trained as an academic medical scientist, his research accomplishments in the broadcasting field have resulted in numerous articles, book chapters and oral presentations. For these endeavors, he has earned both the Ray Stanich and Parley Baer Awards for Research Excellence by the community of classic radio enthusiasts. He recently received the Stan Cawelti Award from the Metropolitan Washington Old Time Radio Club (MWOTRC), and a Researcher Profile by the Society to Preserve and Encourage Radio Drama, Variety and Comedy (SPERDVAC). His achievements have also been recognized by the Library of Congress.

Contributors

This project began in 2021 and had many generous contributors who shared recordings for the project. These collectors and experts included Doug Hopkinson, Ryan Ellett, David Oxford, Martin Grams, Larry Groebe, Roger Rittner, Craig Wichman, Dan Witkoske, Corey Harker, Matt Kolata, Jerry Haendiges, Brian Kavanaugh, Merrill Mabbs, Harvey Tow, Jim Stephenson, Randy Watts, Steve Kelez, and David Tysver, as well as others in the "Knights of the Turning Table" collecting and preservation group. (A special remembrance for the late Tom Elkins, an early supporter of the project; RIP). Financial support was through members of the Old Time Radio Researchers (OTRR).

A special thanks goes to collectors who passed before us. They recorded *T5* off the air when it was originally broadcast, and in syndication. There were radio station pack-rats who saved tape recordings from network feeds of those days (or "forgot" to throw them out). We will not know the identities of many of those collectors, but two prominent ones in this project were the late collectors Randy Eidemiller (Los Angeles) and Ken Piletic (Chicago). Recordings were also found in the collections of the late John Dunning and Rob Bowser, facilitated by Corey Harker.

OTRR has been coordinating the work of classic radio recording collectors in ad hoc crowd-sourcing groups who are in process of transferring the tape collections of pioneer hobbyists. Their recordings of *T5* were gathered in the late 1960s and early 1970s. They would be shocked to hear how well the series has been preserved by combining their collections, how they were evaluated recording by recording, and how the effort built on their generous work those decades ago coalesced into a superior preservation result. They would also be surprised at the newly revealed history of the series.

Special Appreciation

Many thanks to radio veterans and *Theatre 5* pivotal personnel sound artist Ed Blainey (1914-1979) and Director Warren Somerville (1918-2011). In the 1970s, they commented on their roles in the series and offered insights and documentation. They also made introductions to performers and others involved in *Theatre 5*. A notable one was announcer Fred Foy (1921-2010). Fred will always be remembered for his legendary and stirring *Lone Ranger* opening. Perhaps radio fans will also give a nod to the signature announcing he did for *Theatre 5*. If anyone had any doubt about Fred's skills, you know he was a top pro because in the *Theatre 5* closing credits he could say the name of the series musical director, Alexander Vlas Datzenko, smoother and more confidently than any of us can say "Jim Smith."

THEATRE 5
the most exciting idea in radio!
abc
science fiction • thriller • psychological drama • comedy
crime • human interest • mystery • horror • satire
melodrama • fantasy • adventure • social drama

image by Nick Palmer

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August 2025 Edition

Introduction to this Updated Edition

Theatre 5 aired for one year beginning on August 3, 1964. The big-budget series had

- 260 episodes of varied genres,
- 64 writers, and
- 255+ actors who played in 1225+ roles.

It is time that this series is finally recognized for its quality and its ambition.

A factor that limited collector enthusiasm for the series was the sound quality of the surviving recordings. They were usually home airchecks off local stations. Many were burdened with rough edits and electric line hum, common in consumer electronics in the 1960s, and significant tape noise buildup as copies were made of copies of copies. The combination of those issues cascaded into difficult sound and a generally unsatisfying listening experience.

***Theatre 5* is now available in much improved sound quality, and the newly upgraded set that is released at the same time as this revised edition makes it even better.** The quality of the productions, writing, acting, and music, can now be enjoyed and appreciated.

The series was a production success and a marketing failure. It was heard on about 100 stations when it was originally broadcast. Now, six decades after its premiere, the series can be enjoyed by a much wider audience of classic radio enthusiasts.

Theatre 5, despite being broadcast for only one year, has a very interesting history. It was a remarkable collection of writing, production, and acting talent that can finally be understood in the context of radio history.

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Theatre 5 Timetable of Key Events

This timetable provides an introduction and context for the series and the many behind-the-scenes machinations that brought it to the air.

September 30, 1962	• Final episodes of *Suspense* and *Johnny Dollar* on CBS Radio
July 1963	• ABC Radio announces plans for daily 50-minute “Menu for Murder”
August 1963	• ABC Radio announces “Mind’s Eye” series for daily 50-minute broadcasts
March 1964	• Ed Byron hired as Executive Producer • *Theatre 5* announced as 25 minute, 5 days per week program to start broadcasts in June
June 16, 1964	• The first episode, *Hit and Run*, is recorded
July 1964	• ABC holds major lunch event and promotes *Theatre 5* and its 5-day per week 25-minute broadcasts • ABC claims it has 75 stations recruited or about to agree, but the number is disappointingly less
August 3, 1964	• *Hit and Run*, the inaugural episode, airs
September 1964	• ABC reports 61 affiliates, and plans to hire a sales representative for the top 150 markets
November 1964	• Warren Somerville visits Hollywood for talent recruitment meetings • Ed Byron dies the weekend after the 80th broadcast • Ted Bell becomes interim Executive Producer

continued…

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Lee Bowman became Executive Producer in January 1965. A key assignment for him and ABC Radio's executive team was to overhaul the marketing of *Theatre 5* to affiliates first, and to other stations if an affiliate turned down the opportunity in their market. It became critical to entice advertisers to sponsor the program. The lack of a national sponsor or strong local demand for station advertising sales representatives led to the cancellation of the series. This ad appeared in the February 8, 1965 issue of *Broadcasting.* The show's marketing strategy was poorly designed and weakly executed.

The ½ hour commercial returns to radio.
AND NOW, THEATRE 5, THIRTY MINUTES OF RADIO DRAMA BROUGHT TO YOU BY...
At one time, sponsors and radio shows identified one another. The association was so close that a half hour radio show amounted to a half hour commercial. That was good for the sponsor and good for radio. That's why the ABC Radio Network has created Theatre 5 and has made it available to most stations.
Theatre 5 is twenty-five minutes of fast-moving adult drama, five times a week. Newly produced programs of suspense, mystery, hard-hitting adventure, and science fiction. With modern themes, up-to-date twists and surprises. A program specifically designed to give radio stations a completely new format to offer important clients. A program that can be his alone. One he can merchandise with impact the other 23½ hours of the day, 52 weeks of the year.
Theatre 5 is a program to increase a station's profit. For what prestige account wouldn't pay a little more for a half hour commercial?
There's only one new radio drama like Theatre 5. And if you have it, no one else can get it.
Write or call Mr. Marvin Grieve (The ABC Radio Network, Special Program Features, 7 West 66th Street, New York, N. Y. —212 SU 7-5000). He'll give you a few other significant reasons why the ABC Network believes all radio has an exciting future. And Theatre 5 is just the beginning.
THEATRE 5. A NEW PRODUCT OF THE ABC RADIO NETWORK. SPECIAL PROGRAM FEATURES DEPT.

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January 1965	• Lee Bowman hired for Executive Producer role • ABC reports *Theatre 5* is in 90 markets and has been renewed for another 26 weeks • ABC buys one-year rights to produce a James Bond weekly radio series to start in Fall 1965 • ABC re-launches *Theatre 5* marketing
April 1965	• *Variety* reports optimism for renewal • Effect of "bigger names" and "Hollywood Strategy" becomes evident • Sammy Davis, Jr. announced as upcoming guest star
May 1965	• ABC says they consider radio as major opportunity, especially syndication to affiliates and other stations
June 1965	• *Theatre 5* announced as "suspended," goes on "hiatus" • ABC reports *Theatre 5* is in 90 markets • ABC Radio signs distribution deal with Grace Gibson Productions for Australia, New Zealand and other regional markets
July 1965	• Spanish version of *Theatre 5* for Latin America and US Spanish language stations planned
July 30, 1965	• *Joey*, the final episode of the series, airs
1965 - 1969	• *Theatre 5* is in syndication in some large markets, notably WLS in Chicago, KGO in San Francisco, and others; multiple episodes were usually broadcast on weekends. • ABC provides syndication tapes to university stations at no charge, including WBUR (Boston University), WRHU (Hofstra University, Long Island, NY), WAMU (American University, Washington, DC), KUSC (University of Southern California, Los Angeles), and likely others.
Spring 1969	• Syndication of *Theatre 5* appears to end

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The Mind's Eye: ABC declares its intent to bring original drama back to radio

The August 12, 1963 edition of *Broadcasting Magazine* reported that ABC Radio announced its plans to introduce a new radio drama series, “The Mind's Eye” that Fall. It did not come to pass. The desire for a new drama series remained active, and behind-the-scenes efforts did result in the premiere of *Theatre 5* in Summer 1964.

September 30, 1962 has been referred to as “the day network radio drama died.” That was the last day of new broadcasts of CBS series *Yours Truly, Johnny Dollar* and *Suspense*. Of course, this did not mean that radio drama vanished as an art. These many decades later, we know that even CBS brought drama back in 1974 with *CBS Radio Mystery Theater.* (Hayes wasn't there to see it... or stop it... he retired in 1967). Mutual got into the act a year earlier with *Hollywood Radio Theater* and *Zero Hour.*

But to those radio drama fans alive in the very days the CBS abandonment was happening, radio drama did “die” on September 30, 1962. That description was used for a tragic event a little more than three years before. “The day the music died” was the phrase that described February 3, 1959, when American rock ‘n roll artists Buddy Holly, Ritchie Valens, and "The Big Bopper" (J.P. Richardson) perished in a plane crash. The phrase construction “the day that [*insert phenomenon name*] died” was in the culture. Radio drama fans, and early collectors of classic radio, identified their own day, with the demise of *Suspense* and *Johnny Dollar,* in the same suffering manner.

[In fact, *Suspense* and *Johnny Dollar* writer Jack Johnstone inserted an inside joke reference in the very last words of the *Suspense* drama of that date. The three words uttered by the lead character at the end of the story were in Latin, “*requiescat in pace*,” meaning “rest in peace.” It certainly supports the “day radio died” theme. Most listeners likely missed that insider reference. And so have decades of classic radio program collectors].

Those listeners could not know that September 30, 1962 would not mark the final chapter of radio drama. It seemed very unlikely that any radio network would ever establish a regular schedule of dramas again. CBS had already cancelled its soap operas in November 1960, ending daily dramatic radio. *Suspense* was cancelled in that purge, but got a reprieve a few months later when it was decided that *Gunsmoke* would be on television exclusively, opening a slot for the show's return to the air.

By the Summer of 1962, CBS was convinced that advertisers didn't want dramatic programs any more. The network felt that other radio formats such as news, sports, public affairs and other programming, served their affiliates better, and would turn the division's financial situation around. Some of the affiliates disagreed. CBS kept making *YTJD* and *Suspense* reruns available to the stations that wanted it but the number of stations running them kept shrinking. As best as can be determined from newspaper timetable listings of CBS stations, these post-cancellation reruns lasted through 1966 with fewer and fewer stations as time went on.

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Arthur Hull Hayes, president of CBS Radio, believed that the elimination of the dramatic programs was the right move as a small part of a change to the division's grander mission. The network was losing money and needed to change its focus to a new strategy of information and personalities. He said “... if people want drama, television can do it much better.” The decision was announced in Summer 1962, and Hayes did not waver.

One can only see turning points in retrospect, and this date was one. Not everyone was of the same mind as CBS and Hayes.

ABC decided there was a business opportunity in dramatic programming and that CBS handed it to them. Word started to leak out in July 1963 that the network was planning an evening drama “Menu for Murder.” The series name would change as the strategy developed in the following weeks. It was officially announced that ABC would counter CBS’ actions and with big plans for a new series, “The Mind's Eye.” The 1963 news item from *Broadcasting* explained that the new series would be an anthology of multiple genres (not just murder!) in a 50 minute format five days a week. It is interesting that *Theatre 5* would be built with the multi-genre anthology strategy. By the time *Theatre 5* came to the air its format was 21 minutes long with 4 minutes available to stations for local advertising sales. Why ABC's original intent did not survive the numerous rounds of its internal planning and production that led to *Theatre 5*'s debut is open to speculation.

Two aspects of the primary formulation of ABC’s drama initiative that survived the meanderings and reformulations of corporate tactical discussions were “creative ideas” and “top production values.” How those aspects of the ABC strategy would be implemented would be revealed in the months ahead.

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TRIVIA: Arthur Hull Hayes was president of CBS Radio. His son, Arthur Hull Hayes, Jr., became a world-respected physician and pharmacologist. He headed the FDA as it navigated through the Tylenol poisoning crisis in 1982.

September 30, 1962 and the "Golden Age of Radio": Others refer to this date as "the day the golden age of radio died." That historical reference is probably agreed to by most everyone, but it's not really accurate. The true golden age probably ended in the boom of television set sales in 1948 and 1949 and continued unabated for years. Ad dollars started to shift, and big radio stars like Jack Benny started to concentrate on their television endeavors. The early 1950s, however, had some marvelous programming, and may be considered radio's "silver age." Radio was still needed as entertainment: television broadcasts were not available nationwide, and sometimes where it was reception was not good and channels were limited except in the largest cities.

Radio productions were enhanced by the shift to audio tape, reducing their costs, especially those expenses associated with live broadcasting. And, radio's professional actors and writers, who were definitely not household names, but blessed with remarkable skills in the craft of audio drama, pushed the glamor aspects of the medium aside and got to work. Series like *Broadway is My Beat*, *Rocky Jordan, X Minus One*, *Frontier Gentleman*, *Night Beat*, *Escape*, and of course many others, especially *Gunsmoke*, relied on casts of radio pros for their lead characters. They produced superb programs. Radio was no longer glamorous; radio drama could concentrate on entertainment and worry less about being a cog in the movie studio and star publicity machine.

The "silver age" of radio started to ebb around 1957 or so as television broadened. The November 1960 purge of soap operas by CBS Radio was inevitable. Everyone knew it was coming because the soap opera advertisers found great success in television and expressed reluctance to continue with radio. Ninety percent of households had television by that time. When September 30, 1962 rolled around, everyone among the actors and writers thought CBS would relent and keep at least those two shows going a little longer since they did so before. That is, everyone felt the network would swoop in and save them. That is, everyone except the CBS executives, and especially Mr. Hayes.

IRONY: It was Hayes' actions that caused September 30, 1962 to be known as "the day that radio died." CBS revived its role in radio drama in January 1974 with *CBS Radio Mystery Theater.*

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Theatre 5 Starts Taking Shape: Ed Byron Takes the Helm

From August 1963 to March 1964, there was barely a peep out of ABC Radio about its radio drama plans. Then, word came out that Ed Byron was named as executive producer. This was a very big announcement that gave near-instant credibility to the endeavor.

The announcement was reported in newspapers in early April 1964, but a more detailed summary of *Theatre 5*'s status was in the April 6, 1964 edition of *Broadcasting*. Byron was known for his role in the creation of one of radio's biggest and most profitable franchises, *Mr. District Attorney*, The program spawned comic books, movies, and eventually two different television series. He knew radio drama from the bottom up, from its earliest days, and he knew how to navigate a vastly different radio market than the golden age he helped create.

These are highlights of the *Broadcasting* news item:

> ABC Radio in June plans to offer Monday through Friday dramatic programming to affiliates, a service first mentioned by the network late last summer.
>
> Robert Pauley, ABC Radio's president, last week announced that Ed Byron,… will be the executive producer in charge… tentatively titled “Theater 5.” Mr. Byron will report to John A. Thayer Jr., national programming director at the network. Pauley noted that affiliates had shown a favorable response in a poll on network drama plans.
>
> The radio dramas will be made available to affiliates for local sale. Each show—fed to stations at about 9 pm, EDT—will be 25-minutes long, a change from the network's initial thinking for 50-minute dramatic shows.
>
> Retained from the initial plans, however, is the concept of producing an anthology series. Thus, each show will be self-contained and not serialized. Mr. Byron and Mr. Pauley said the new dramas will be repertory though without a "stock company of actors." Scripts will be originals—no old series will be used.
>
> The program length was cut back to 25 minutes,... because it was the judgment of network programmers that today's radio audience has listening habits which would not sustain the longer format.

What were the changes to listening habits? As the CBS drama franchise wound down, *Suspense* and *Johnny Dollar* became weekend programs. Listening was generally relaxed and there was less competition with information radio such as news, traffic, and sports. *Theatre 5* was intended as a daily program, but ABC could only recommend a time for the broadcasts. They wanted the show to air at 10pm because it was adult drama. Stations could choose when the broadcasts would be for their markets, but this was the ABC preference.

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The 21 minute limit on the program was roughly 19 when after deducting one minute for the show opening and another minute for the show credits. The producers believed that the compressed time was needed for the faster pace of the 1960s. It's likely that listening while driving in a car was considered, and the shorter time would be more likely fit typical driving times, but *Theatre 5* would be "appointment listening," in the late evening. Commuting and dinner times varied too much and were not always predictable from a programming standpoint.

The short broadcast duration did pose a challenge to the writers in terms of character and plot development, but it was not so different than late 1950s drama programs were, and fairly close to what *Suspense* and *Yours Truly, Johnny Dollar* were in their final years. The anthology format meant that there were no continuing characters. Writers could do what they wanted, as long as the plots moved, and tight editing would help. The time meant there were brief recaps via character dialogue after the mid-show commercial for the benefit of those who may have tuned in late (or just forgot what they just heard!). There are very few *Theatre 5* episodes that drag out drama to fill time. Most all of them move at a good pace without filler dialogue. (To today's listeners, 60 years later, *Theatre 5* has no commercials because collectors who recorded airchecks edited them out, or the surviving recordings are from network recordings that never had commercials in them. Local stations would add commercials at the time of broadcast. Without those breaks, *Theatre 5* episodes move quickly).

The bottom-line message of ABC Radio to the 1964 radio marketplace was that *Theatre 5* was created to be a modern non-nostalgic effort that was ready for the faster pace and complex lifestyle of its target audiences. When Byron emphasized that *Theatre 5*'s scripts would be new, and no old scripts would be used, he meant it. It didn't turn out exactly in that way, because some scripts from *Suspense*, *Two Thousand Plus*, and *Murder at Midnight* would end up being adapted for the program. The great majority of scripts, more than 240 of the 260, were new. The scripts had a mix of new and veteran authors. The program met most of its goals to produce fresh material.

A key element of the updated drama format was that its music needed to be fresher, and newer. This is a time when the Beatles the musical influence was still in its infancy, and jazz was still considered to be young and "hip." This fit with the image that *Theatre 5* wanted to convey to the audience it wanted to attract, demonstrating congruence with their attitudes. ABC developed a big musical library, newly composed and recorded for the series, with what might be referred to as jazz orchestra sensibility.

Why was hiring Ed Byron such an important message to the marketplace? It showed that ABC was serious about their endeavor from an operational and content perspective. Byron launched his radio career in the early 1930's while attending the University of Cincinnati's College of Law. He worked at Cincinnati radio station WLW, which launched many successful radio careers. There he wrote the long-running *Moon River* radio series. and also organized WLW's original stock acting company. Starting in 1936, he served as radio counsel for the United Press wire service and late in 1938, he created Byron Productions. His company's biggest his were *Mr. District Attorney* and radio game shows. In WW2, Byron served as Gen. Douglas MacArthur's radio officer in New Guinea, and for two years he was in charge of Armed Service Forces Radio. At one point in his career, he was producing and directing 35 shows a week for ABC, CBS and NBC Radio.

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Byron was in his late 50s when he assumed the role of executive producer. To jump ahead to an unfortunate event in the *Theatre 5* saga, Byron died at age 59. He passed away the day after *Theatre 5*'s eightieth episode, not even one-third of the way into its inaugural (and only) season. Before the launch of the series, Byron's illness was already preventing his attendance at press events to promote the series. His illness was known, but the time of his passing away was sooner than expected. A major reason why *Theatre 5* lasted only one year was that it did not have Byron as a champion inside the walls of ABC. His stature in the business, his diligence, his ability to navigate the marketplace, and the wisdom about how to articulate *Theatre 5*'s vision to executives, sponsors, and affiliates was critical. He surely had the desire to fight for the series to be renewed for a second year.

When Ed Byron died, long-time radio critic for the *Cincinnati Enquirer* Magee Adams wrote in the November 29, 1964 edition "Although he seldom appeared on the air, Ed Byron exerted a timely influence that led radio to its 'golden age.'"

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Scripts! *Theatre 5* Needs Scripts!

"We're not trying to bring back anything," Ed Byron told *Variety* for its April 22, 1964 edition. “We want new scripts in contemporaneous terms.” ABC was serious about having a fresh feel to its scripts by having it deal with topics in the news from an adult perspective. Entertainment wasn’t the sole goal; *Theatre 5* wanted to be thought-provoking and challenging, and engaging.

At an interview a few weeks before the *Theatre 5* launch, Ed Byron told the press that the series had many themes that will “run the gamut of dramatic suspense with only one factor remaining constant: we will demand modern, up-to-date radio fare from our authors.” A constant message from ABC Radio and its president Robert Pauley was “We are innovating with radio, not reviving a ghost.” He told interviewers that he did not want “the ‘old pro’ who's never taken the trouble to learn how to write for today's radio market of intelligent, young adults.”

Part of the process was to get as many new writers into the mix as possible. The person who was the bridge between experienced writers and the cultivation was the series story editor, Jack C. Wilson.

ABC hired him knowing the big task that was ahead of them. For the first six months, he needed to get 130 scripts quickly in the queue. They had to be good, and make listeners want to tune in for more. The prospect of a renewal for another 130 episodes to comprise a full year, would hinge on how good the stories were.

Wilson had a long pedigree as a radio writer for NBC starting in 1943 and continued there through 1958. His career started in 1935 in Ohio as a newspaper reporter before moving to WJBK in Detroit as a writer and then in 1938 to Cincinnati's WLW, the station that launched Ed Byron's career and also that of actor Frank Lovejoy. He wrote for *Mr. District Attorney*, likely where he first met Byron, but also for *Cavalcade of America, Archie Andrews, Biography in Sound, Words at War,* bandleader *Fred Waring*, and even for Bob & Ray!

Wilson knew a good script when he saw one, and how to fix one when it needed fixing. Wilson and Byron realized that attracting talent, whether established or new, needed a financial incentive. They had a strategy to have good scripts flow in their direction. They convinced ABC to pay $400 a script, which was 40% *higher* than the writers union minimum. That translates into $4,000 in US$2024 terms.

The *Theatre 5* format presented special challenges to the writers. It was clear that *Theatre 5* was basing its long-term strategy and survival in a vastly different listener marketplace than radio drama had before. Programs were 25 minutes, but that was really only 19 minutes of drama. This meant that scripts needed to be tight, plotlines had to move, with limited opportunity to recap the story for those who tuned in late. Golden age producers like Frank and Anne Hummert (numerous soap operas, *Mr. Keen, Jack Armstrong* and other kids serials) had standards in their scripts that seem almost silly today. The scripts had constant reiteration of events, repeated full names of characters and their relationships to other characters constantly woven through the dialogue. This kind of stilted writing would not be tolerated by the audience in the later years of radio drama, and especially in *Theatre 5*’s time.

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Wilson believed that the market for writers had expanded considerably with the growth of television. Many new writers were having a tough time getting started, however. They wanted to build competitive credibility in their resumes that would display their abilities to television producers and directors. Getting on *Theatre 5* could be a stepping stone for them. In a syndicated column in Spring 1964, media critic Harvey Pack said that ABC believed that "*Theatre 5* may now become the fountainhead for talented, imaginative newcomers who cannot break into network TV because they are inexperienced."

Wilson also had a Rolodex packed with freelance writing contacts, and that was critical for the number of broadcasts *Theatre 5* had as its schedule. Experienced scripters were encouraged to ply their craft on *Theatre 5.* Many of the writers had success in 1950s television, some of them on prestigious programs like *Studio One* and *Playhouse 90* and other anthology programs. Some had never written for radio before. Radio writers who were displaced by TV's growth, wanted to get another chance in the radio game again. Many of them were radio soap opera writers. Some of them were writing for the soaps of television. Among *Theatre 5*'s veteran radio and TV writers were Robert Cenedella, Robert Newman, Phyllis Coe, Virginia Radcliffe, Ian Martin, Joseph Cochran, Robert Arthur, George Lowther, Max Berton, Albert G. Miller, and many others.

These experienced writers were elated with the idea of writing in more contemporary terms to an adult audience. *Theatre 5* was on the air at the beginning of the "baby boom," the post-WW2 demographic expansion and economic growth that occurred during the nervous peace of the Cold War era. The sophistication of the audience was built on the optimism of the time but also against the hard backdrop of the Great Depression, World War 2, the Berlin Wall, the Korean Conflict, Sputnik, the Cuban Missile Crisis and other tensions. These events were swirled in cultural memory, affected their media choices, and made the listeners a little more difficult to attract and to please.

One of the more curious recruits for *Theatre 5* was George Bamber, who wrote for *Suspense* in its last Hollywood years, and also after the move back to New York until its final broadcasts. The legendary William N. Robson, who rejected some of Bamber's early submissions for *Suspense,* also wrote a *Theatre 5* script (#20, *Incident at Apogee*). Bamber got into radio writing in the very late 1950s, just when radio opportunity was ebbing. He re-submitted the scripts that Robson rejected to the New York producer, Paul Roberts, who accepted them. A few years later Bamber reworked some of his *Suspense* scripts for *Theatre 5*! The most famous one was *Death of an Old Flame* and starred Sammy Davis, Jr.

Theatre 5 had the talents of Romeo Muller before he hit the big time. He had 12 scripts accepted. While he had some success writing for television drama, he had yet to see his greatest achievement with the Christmas television special *Rudolph, the Red-Nosed Reindeer* for Raskin-Bass. His *Theatre 5* writing was during the time that special was in development. The program led to decades of beloved holiday television specials written by Muller. *Theatre 5* had Muller just before his career blossomed.

Regarding the financial incentive to produce scripts at the higher-than-scale rate, Wilson believed that "the writer who can't produce [a radio script for $400] within a week isn't with it." That is, if you were productive and had good work habits, the pay could actually be somewhat lucrative. In the heyday of the radio series *Casey, Crime Photographer,* writer Alonzo Deen Cole was pulling down the equivalent

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of $220,000 in today's US dollars. This productivity was always part of the discipline of radio writing for a continuing series with continuing characters. Not all writers could do it. Wilson wanted new talent, but he knew the only way to meet the needs for five scripts a week was to have a reliable base of prolific and experienced writers in his corner.

Deadline discipline was very important for radio writers. A famous one, John Dickson Carr, had great difficulty writing weekly scripts for his 1948 series *Cabin B-13.* His problems were so large meeting deadlines that the highly-regarded program could not renewed. It was so difficult for him that the last episodes of *Cabin B-13* were reworked *Suspense* scripts that Carr used in 1942 and 1943! Other radio writers had learned the discipline and knew how to get out of trouble. Ernest Kinoy, a full time NBC writer in the 1950s, said in a 1977 interview that he and NBC writing partner George Lefferts could plan out and create a script under time pressure that others could not. One would write the first half and the other would simultaneously write the second half. The completed script would be finished at the end of the second day after they smoothed out any differences they may have had in style or plot intricacies. Thankfully they did not have to do that often. Kinoy had a notable career, winning an Emmy for adapting author Alex Haley's work for the ABC miniseries *Roots*. His radio work for NBC series developed story-telling skills that were concise and could convey stories with richer context.

Wilson may have been expecting a level of discipline and ability among new writers that they had not developed. For some, it would be the only time they had a script broadcast in any format, and the thrill was more interesting than the pay. After their script was broadcast they returned to their prior life. They often had professions or obligations and could not write on a full time basis. Among the careers of *Theatre 5* scripters were a lawyer, a prominent criminal attorney, a book store owner, a real estate developer, a theater production director, novelists, and many others from various walks of life.

Theatre 5 did get its scripts. Wilson, along with directors Warren Somerville and Ted Bell, had the experience and ability to guide writers and make editing changes needed to fit the constraints of the program. (There were probably many long working nights).

Despite the five day weekly schedule, Wilson believed that there were a core of best radio writers in the golden age of radio and that a similar number of best radio writers were available in *Theatre 5*'s time. These writers needed to be cultivated by the opportunity *Theatre 5* offered. “We seek a level of high quality -- not quantity -- in our scripts,” he would explain, and that they hoped to develop a “stable of writers.” The series had many of the radio era's skilled practitioners writing for it, probably more often than Wilson envisioned, but the series met much of its goal of bringing new writers to radio drama. For 52 weeks, five days a week, *Theatre 5* had a new production every day and never repeated a program for a missed deadline or lack of available material.

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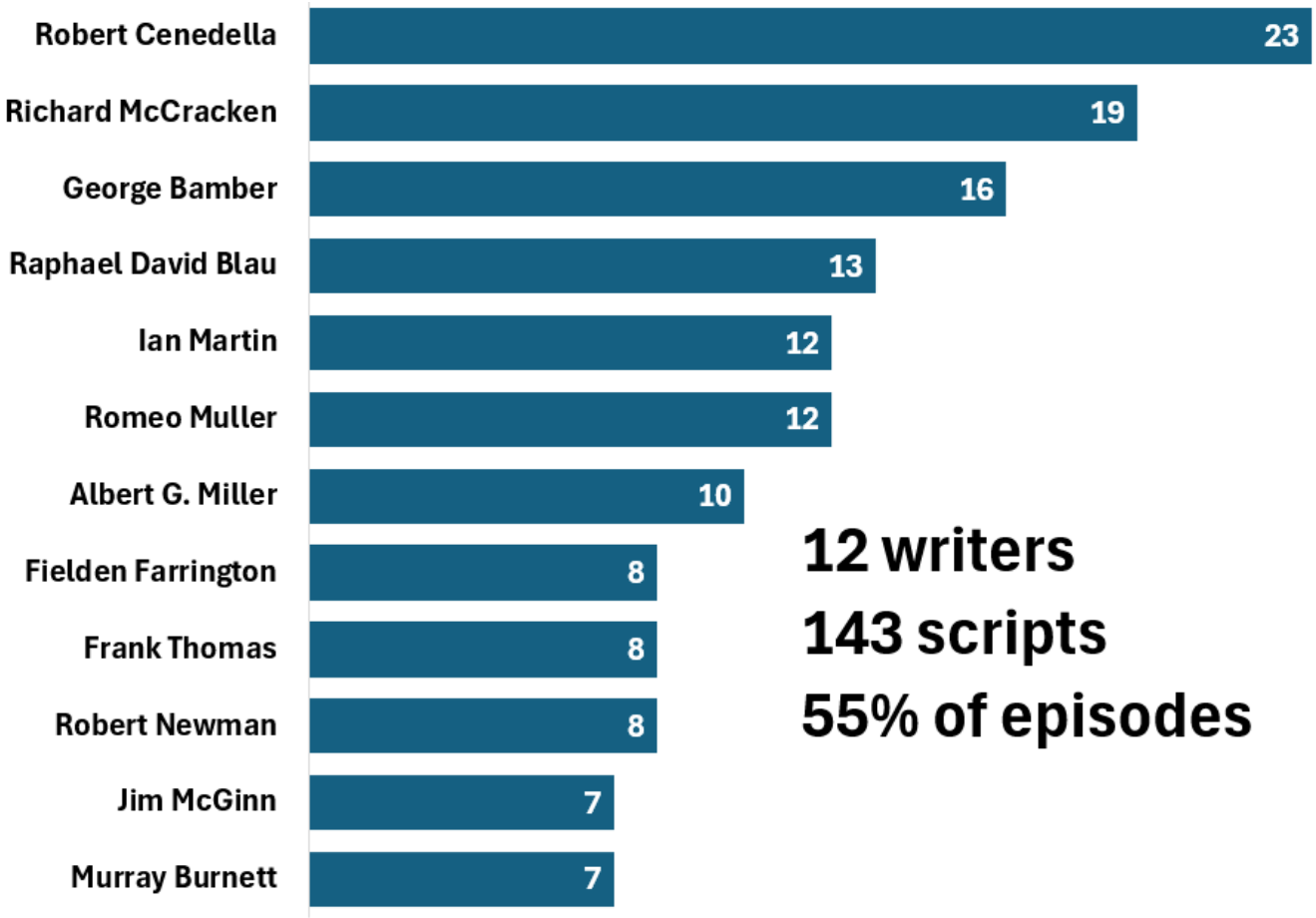
Theatre 5's Writers, Experienced and New

Theatre 5 had a ravenous appetite for scripts, needing five polished and edited ones every week. They could not be simple soap opera scripts with snails-pace plotlines of continuing characters in an unchanging setting where little was said. *Theatre 5*'s scripts were standalone self-contained stories in a variety of genre that had beginnings, middles, and ends and had to immediately engage an audience and retain them to the end, and make them tune in again.

The Foundational Dozen

There were twelve veteran scripters who contributed more than half of the show's content. This table shows the number of scripts that these writers provided to the series:



The writers had extensive radio, television, and screenwriting experience. Their name is followed by the number of their scripts that were performed on the series, and then some brief background information about them.

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- **Robert Cenedella** (23) was a radio and early TV writer, and had some *Red Channels* issues in the early 1950s. He resumed his radio work in 1960s NY *Suspense* productions and 1960s and 1970s TV soap operas.
- **Richard McCracken** (19) was a prolific 1950s TV writer, including TV's *Lights Out*
- **George Bamber** (16) was a young writer whose work premiered on *Suspense* starting in 1959. Director Warren Somerville liked him and his work so much that he continued to hire him for non-*Theatre 5* projects after it left the air.
- **Raphael David Blau** (13) studied psychology and collaborated on screenplays with psychological themes like *Bedtime for Bonzo* and *Fear Strikes Out.* That film was the biography of baseball player Jimmy Piersall, who struggled with depression for all of his career.
- **Ian Martin** (12) was a radio actor from its earliest days but also an accomplished radio writer. He was one of the few actors who were in both the initial and closing year of *Suspense.* He was a regular actor and writer for *CBS Radio Mystery Theater.*
- **Romeo Muller** (12) was considered a prodigy for writing and acting. He wrote for Jack Benny in the 1950s, TV's *Studio One* and *Philco Theater.* His success would come just a short time after *Theatre 5* with Rankin-Bass TV holiday specials, especially *Rudolph the Red-Nose Reindeer.*
- **Albert G. Miller** (10) was a gag writer for Fred Allen, Ben Bernie, and George Jessel. He wrote for *Buck Rogers, CBS Radio Workshop,* and other series. He was a successful author of children's books, especially for the *Sesame Street* franchise.
- **Fielden Farrington** (8) got his start at the legendary WXYZ in Detroit where he was an announcer on *The Green Hornet.* He also appeared on the soap operas *Romance of Helen Trent,* and *Just Plain Bill.* He wrote novels and short stories. *Theatre 5* was likely his first radio scripting efforts. He wrote 21 *CBS Radio Mystery Theater* scripts and also wrote for TV's *General Hospital.*
- **Frank Thomas** (8) was a child actor in theater and movies. He was most remembered for his role in TV's *Tom Corbett, Space Cadet.* He became a TV scriptwriter in the 1950s. In addition to writing for *Theatre 5,* he acted in eight episodes.
- **Robert Newman** (8) wrote for *Inner Sanctum, Murder at Midnight,* and other series. He became FDR's radio strategist. Newman was a founder of the Radio Writers Guild.
- **Jim McGinn** (7) was a busy TV scriptwriter in the 1960s. He wrote for the groundbreaking TV series *Julia* and particularly liked religious drama, especially the dramatic series *Insight.*
- **Murray Burnett** (7) became famous for his rejected Broadway script, "'Everybody Comes to Rick's," that was sold to Warner Brothers, and then became the foundation story for the movie *Casablanca.*

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The New Writers

A key goal of the series was to nurture new talent and bring a freshness to the productions. Most of these writers had never written for radio before. It is likely that Jack C. Wilson did some heavy editing to bring their ideas to the air. These are the new writers listed in order that their scripts were broadcast.

- **Lawrence Weinberg**, Episode #22 *Outside Time*: Weinberg was a young lawyer in New York City who was attempting to start his career as a playwright. He did have some plays off-Broadway in the 1960s.
- **Mordecai Siegal**, Episode #36 *The Kiss Off*: Years later, Siegal would write 34 successful books about cats, dogs and horses
- **Shane Stevens**, Episode #38 *We Are All Alone*: Stevens was a young writer whose first novel was published in 1966. He became a well known crime novelist and was brought to the attention of a wider audience by Stephen King in a 1989 novel. He also wrote two novels under the name “JW Rider”
- **John Nicholas Iannuzzi**, Episode #72 *World Enough and Time*: Iannuzzi was a novelist, but his law career was developing to become a noted New York City criminal attorney, especially for homicide cases, and became a respected author of law books
- **Marjorie S. Truitt**, Episode #101 *Six Foot Flower Box*: Details about Truitt’s background have been elusive. It appears that she lived in Snowden, NC, and was from the family for whom that town was named. Her writing varied from freelance to hobby, letters to the editor, poems, and other comments. She entering and won many local writing contests. She worked as a clerk in various positions in North Carolina and the Norfolk area of Virginia. In an interview with Warren Somerville, he mentions her as working on the 1977 program *The Nevins of Cedar Grove*. None of this background information has been conclusively verified.
- **Leonard Sand**, Episodes #140 *The Chain* and #156 *Last Ride on the Merry Go Round*: No information can be found about Mr. Sand. Research about him is difficult as there was a well-known New York judge of the same name. It is unlikely he and the judge are the same person.
- **Don Lamb**, Episodes #162 *Any Port in a Storm* and #228 *Incident at Simbarundi*: Lamb was active in Off-Broadway and regional theater as a stage and production manager, and was a supporting actor. He was also an aspiring playwright in those venues. He was a stage manager for the 1970-1971 Broadway productions of *Frank Merriwell* and *Harvey*, the latter starring Jimmy Stewart and Helen Hayes.
- **Michael A. Hanu**, Episode #168 *Point of Impact*: Hanu was a writer for Voice of America at the same time that William N. Robson led production there, and was likely encouraged by Robson.

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- **Stanley Rubens**, Episode #213 *Incident at Phong Trang*: Rubens was a writer but found most of his success as a business executive and real estate developer; his last local stage play was produced when he was 91 in 2005.
- **Lenore Woolf** Episode #253 *In Time of Trouble*: Woolf was an aspiring writer and playwright, who was deeply involved in local theater. She eventually became an owner of a beloved Milwaukee bookstore.

Other Veteran Writers

Theatre 5's ravenous appetite for scripts rose from its demanding 5-day-a-week schedule. Experienced radio writers were happy to support the initiative… at least once! The number in parentheses is the number of their scripts that were broadcast, followed by additional information of their career.

- **Robert A. Arthur** (6): *Mysterious Traveler, Strange Dr. Weird, Sealed Book*
- **Albert Barker** (1): *Terry and the Pirates*
- **Joseph Cochran** (2): numerous series
- **Virginia Marie Cooke** (4): *Family Theater,* and a book author
- **Sherman H. Dryer** (1): producer-director of *Human Adventure*, created *Exploring the Unknown, 2000 Plus*
- **Elspeth Eric** (1): radio actress and writer
- **Hal Hackady** (6): TV writer, songwriter for Eddie Fisher and Lennon Sisters, and the play *Snoopy! Come Home!*
- **Don Haring** (4): US detective story writer who moved to Australia after WW2 and found great success in the pulps there. In a *Variety* op-ed, he claimed to have written 3,000+ radio scripts, mainly in Australia, directing ~1,500 radio productions there
- **George Lowther** (3): *Superman, Terry and the Pirates*
- **Burr McCloskey** (3): Writer, poet, union activist, ad executive, campaign manager, third party candidate for Vice President in the 1956 election
- **Nancy Moore** (3): 1950s TV writer, main writer for *Davey and Goliath*
- **Virginia Radcliffe** (2): *Cavalcade of America*
- **Addy Richton** (1): *Hilltop House, Valiant Lady, Cavalcade of America*
- **Frances Rickett** (2): TV soap opera writer and mystery novelist
- **William N. Robson** (1): legendary radio writer, producer, and director

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- **Bryce Walton** (1): Prolific pulp detective and sci-fi fiction writer, and had three stories produced on *Alfred Hitchcock Presents*
- **Winifred Wolfe** (3), *Murder at Midnight*, books and movies

Scripts Repurposed from Prior Radio Series

Despite the stated goal of not wanting used golden or silver-age scripts, sometimes deadlines forced the issue. Other times, the scripts were considered as fitting the format of *Theatre 5*'s larger objective of engaging adult drama. These were re-used, re-edited scripts that were used in the series:

- #3 1964-08-05 *Terror from Beyond* by **Robert Newman** was originally used on *Murder at Midnight* as *Terror Out of Space*, recorded for syndication in 1946
- #6 1964-08-10 *Rebellion Next Week* by **Robert Cenedella** was originally used on *Suspense* 1961-09-03 as *The Juvenile Rebellion*
- #15 1964-08-21 *Molecule Masquerade* by **Sherman H. Dryer** was originally used on *Two Thousand Plus* 1950-06-07 as *The Other Man*
- #124 1965-01-21 *The Imposters* by **Peter Fernandez** was originally used on *Suspense* 1961-11-12 as *The Imposters*
- #132 1965-02-02 *Time, the Place, and the Death* by **Peter Fernandez** was originally used on *Suspense* 1960-01-17 as *The Time, the Place, the Death*
- #203 1965-05-12 *Around the Corner from Nowhere* by **Winifred Wolfe** was originally used on *Murder at Midnight* Episode #43 as *City Morgue*, recorded for syndication in 1946
- #208 1965-05-19 *Blind Man's Bluff* by **George Bamber** was originally used on *Suspense* 1959-04-19 as *See How He Runs*
- #209 1965-05-20 *Death of an Old Flame* by **George Bamber** was originally used on *Suspense* 1961-10-29 as *Death of an Old Flame*
- #221 1965-06-07 *Two Came Back* by **Jules Archer** was originally used on both *Escape* on 1950-08-04 and *Suspense* on 1960-06-05 as *Two Came Back*
- #234 1965-06-24 *A Cup of Snow for Lt. Vogel* by **George Bamber** was originally used on *Suspense* 1960-02-28 *Lt. Langer's Last Collection* (unfortunately, a *Theatre 5* recording is not available, but newspaper listings for the broadcast match the plotline for *Suspense* implying a re-used script)

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Scripts that Found Another Life After *Theatre 5*

After *Theatre 5* went off the air, two authors, Ian Martin and Nancy Moore, reworked some of their scripts for *CBS Radio Mystery Theater.* The *Theatre 5* scripts were about 19 minutes of drama, and therefore required "building out" and expansion to fit the longer *CBS Radio Mystery Theater* (*CBSRMT*) format.

Ian Martin's scripts were reworked as follows:

- Episode #26 1964-09-07 *Sorry to Let You Go* was used on *CBSRMT* on 1977-10-21
- Episode # 151 1965-03-01 *You Bet Your Life* was used on *CBSRMT* on 1977-04-10
- Episode # 181 1965-04-12 *A Matter of Pride* was used on *CBSRMT* on 1974-09-25 and retitled as *The Deadly Blind Man's Bluff*
- Episode # 183 1965-04-14 *Come Home Daughter, All is Forbidden* was used on *CBSRMT* on 1974-10-23, and retitled as *See Naples and Die*
- Episode # 224 1965-06-10 *The Wishing Stone* was used on *CBSRMT* on 1974-10-23

Nancy Moore's scripts were reworked as follows:

- Episode #117 of 1965-01-12 *Bravo, Bravo* was used on *CBSRMT* on 1974-12-23 and retitled as *Give the Devil His Due*
- Episode # 186 1965-04-19 *Incident in Ceylon* was used on *CBSRMT* on 1977-07-05 and retitled as *Hexed*
- Episode # 201 1965-05-10 *Lift to Beyond* was used on *CBSRMT* on 1979-09-03 and retitled as *Tomorrow Will Never Come*

Bryce Walton's *Theatre 5* script #242 1965-07-06 *Jailbreak* was also used on *CBSRMT* on 1982-04-26 as *The Hanging Sheriff*. It was also used on South Africa's *Beyond Midnight* series as *The Sheriff's Wife*.

NOTE: *CBS Mystery Theater* episodes may be found at the fan website www.cbsrmt.com. The website is a rich resource of historical information about the series.

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Theatre 5's Pivotal Players

Warren Somerville

Warren Somerville's radio career started as an actor prior to WW2. He was on a show called *Parents Club on the Air,* which adapted magazine stories and transformed them into dramas for radio broadcast. After serving the Navy as an enlisted man for four years, Warren landed a job in the advertising department of Mack Trucks, where he earned the sum of $35 per week. During the summer, he often wrote reviews of summer stock musicals and upon occasion even performed in them along with his wife. Warren's writing ability eventually landed him a spot as a writer for a 5-minute weather show sponsored by Lehigh Coal. He held that spot for three years.

His big opportunity in radio came in 1946 when he was hired as a director. His first assignments called for him to act as an assistant director on *Gangbusters, Counterspy* and *The FBI in Peace and War.* The most important function of the assistant director on those programs was to keep the director informed as to how the show was progressing timewise. Because the shows were usually performed live it was essential to stay within the allocated time slot. Warren would advise when to speed up or slow down the pace as the broadcast progressed.

Somerville's experience and talents were evident from his work on *Theatre 5*. In a 1977 interview, Warren emphasized that these shows were not just science fiction, as was erroneously reported in some classic radio references. The wide range of stories is evident as one listens to the series.

Warren was also in charge of the selection, length and recording of the music used on the show. His memories of *Theatre 5* were quite pleasant because of the great performers who headlined the series, some of whom he knew from the beginning of their careers. One of the most memorable moments for him was working with Sammy Davis, Jr. for *Death of an Old Flame.* Warren said Sammy was absolutely marvelous to work with: "I never had such a good time. He took direction... it was just unbelievable."

His other radio work included *When a Girl Marries*, *Police Blotter, Tales of Tomorrow,* and *Joyce Jordan, MD*, which were all were happy parts of his career. In the early 1960s, Warren was the director was for *Flair,* a magazine variety format radio program that starred Dick Van Dyke. Partly sponsored by Dr. Pepper, it aired for one hour every day over ABC and was quite popular. In the mid-1960s, Warren did a series of television films for *Guideposts* magazine.

Warren also worked with Peg Lynch on the 1970s series *The Little Things in Life*. Somerville also directed *The Nevins of Cedar Grove,* a syndicated 4-minute spot that aired five times weekly on about 400 stations across the country in 1977. It was sponsored by Nestle.

(Listen for some inside jokes in episodes for "Dr. Warren" and other variations of his name, often in background public address announcements).

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The first page of Warren Somerville's official log of the series

THEATRE 5

PRODUCED AND PROGRAMMED

EPISODES

DATE & PRODUCTION NUMBER	DATE & PROGRAM NUMBER	NAME OF EPISODE	CATEGORY
5/16/64 (1)	8/3/64 (1)	HIT AND RUN	ACTION-MELO-DRAMA
5/23/64 (3)	8/4/64 (2)	A HOUSE OF CARDS	TOPICAL DRAMA
5/17/64 (2)	8/5/64 (3)	TERROR FROM BEYOND	SCIENCE FICTION
5/30/64 (7)	8/6/64 (4)	HOMECOMING	PSYCHOLOGICAL DRAMA
5/29/64 (6)	8/7/64 (5)	THE $245,000SMILE	CRIME COMEDY
5/25/64 (5)	8/10/64 (6)	REBELLION NEXT WEEK	COMEDY MELO-DRAMA
6/6/64 (11)	8/11/64 (7)	THE BIG DOG	PSYCHOLOGICAL DRAMA
5/24/64 (4)	8/12/64 (8)	JUMP, JUMP	TOPICAL DRAMA
6/1/64 (8)	8/13/64 (9)	MELODRAMA	COMEDY DRAMA
6/16/64 (18)	8/14/64 (10)	THE STRANGER	PSYCHOLOGICAL DRAMA
6/14/64 (16)	8/17/64 (11)	THE FUN PARTY	TOPICAL COMEDY
6/13/64 (15)	8/18/64 (12)	THE NEW ORDER	SCIENCE FICTION
6/17/65 (19)	8/19/64 (13)	RING OF EVIL	SOCIAL DRAMA
6/2/64 (9)	8/20/64 (14)	YOUR TIME IS UP	HUMAN INTEREST DRAMA
6/22/64 (22)	8/21/64 (15)	MOLECULE MASQUERADE	COMEDY MYSTERY
6/15/64 (17)	8/24/64 (16)	A CALLER AT MIDNIGHT	DETECTIVE MYSTERY
6/20/64 (20)	8/25/64 (17)	DREAM OF DEATH	PSYCHOLOGICAL DRAMA
6/21/64 (21)	8/26/64 (18)	THE LATE MATHEW DILLARD	MELODRAMA

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Ted Bell

Ted Bell was a producer of radio and television dramas, but not in the way that would bring him to the attention of classic radio researchers and enthusiasts. Ted was on the advertising sponsor side of radio productions. Among the programs to which he was assigned were *Fireside Theater, I Love a Mystery, Lux Radio Theatre*, *Life Can Be Beautiful*, *The Goldbergs,* and others. These were during his employment at Compton Advertising where he was assistant to the Vice President in Charge of Programming of that agency from 1947 to 1953.

His entertainment career began after high school as an actor, a carnival clown, and a burlesque comedian. After three years of those eclectic positions, he decided to study in Europe. He didn't finish his degree, but soon became a free-lance correspondent who covered the Spanish Civil War. He returned to the US, taking job for Westinghouse at the 1939 New York World's Fair. It was after that when he first joined Compton Advertising. He worked there until 1942 when he left to serve in the War. He served with great distinction, receiving the Silver and Bronze Stars, and a Purple Heart.

After his wartime service, he returned to Compton Advertising in 1947, but left again six years later to serve as the Program Director of the Hungarian Service for Radio Free Europe. He returned stateside in 1958, and joined the Radio Press International wire service. He served as a correspondent covering the United Nations and New York as well as in a sales position. The advertising business beckoned once more in 1959 as a producer of radio and television programs. He moved to ABC soon thereafter, and directed many news, religious and public affairs programs. Ed Byron assigned him to *Theatre 5*.

ABC Radio had grand plans to use *Theatre 5* for talent and production development. The company needed to address talent shortage of their television division and had difficulty attracting the people needed. They believed that *Theatre 5* could be a training ground for the development of writing and acting talent for their television productions. While at *Theatre 5,* Bell became a teacher at the new ABC "Children's Acting Workshop." They realized the need soon after the series began when *Theatre 5* had to turn down or delay scripts involving children's roles. There was a shortage of skilled child actors who had raw acting talent that could be applied to radio productions.

Lee Bowman

In January 1965, Lee Bowman replaced the late Ed Byron as Executive Producer of *Theatre 5.* His selection was part of *Theatre 5*'s Hollywood strategy. Bowman was a successful, highly regarded, and well-connected Hollywood actor. He was known by the town's big players in the 1960s, and counted as friends and acquaintances many stars of the 1940s and 1950s. A highly skilled film and stage actor, but he was also very talented before the microphone. In the Roma Wines years of *Suspense*, Bowman was one of the actors that producer William Spier could call on short notice if a planned guest star was unexpectedly not available.

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As new head of *Theatre 5*, Bowman was expected to leverage his strong relationships with radio's golden and silver age pros, Hollywood's up and coming actors, and their talent agents, to join *Theatre 5* productions. The Hollywood strategy was initiated weeks before Byron's death when Warren Somerville had an extended trip to Tinseltown. Having Bowman on board gave the initiative greater priority and visibility. There was a notable increase in the celebrity status of the show's leading guest stars after Bowman assumed the executive role.

One of the other reasons that Bowman was selected, in addition to his entertainment credentials, was that he was also a successful entrepreneur and manager. He had diverse investments in California real estate and other ventures, with a mind for business dealings. A contributing factor to his recruitment was geographical. He had residences in both the New York City metropolitan area and Los Angeles. The natural flow of his life and interests allowed him to direct *Theatre 5* production planning as well as garnering interest in the series among Hollywood's performers.

Ed Blainey

Ed got his start in radio in 1934 as an NBC page boy, a stint which lasted nearly two years. Badly in need of money in those post-Depression years, Blainey got the position with the help of an influential friend, even though hundreds of names already occupied waiting lists. It was during this period that became acquainted with the various possibilities for a future at NBC. He opted to continue in sound effects rather than acting or directing. While on vacation in the summer of 1936, Ed received a telegram asking him to report to work the following Monday as the second sound effects man on the *Philip Morris Playhouse*. Using the experience gained by working on this series, he began working on some of the most famous soap operas of the period: *John's Other Wife*, *Stella Dallas*, *David Harum*, *Amanda of Honeymoon Hill* and *When a Girl Marries*.

As these shows were flourishing before the formation of any radio unions, Ed often had no control over his assignments. He worked up to seven shows per day, for which he received a monthly salary of $85. When unions started to form in the radio business, he became an active participant with AFRA and the Radio and Sound Effects Local 844.

Better times did arrive for him when Blainey began to work on such prime time favorites as *Gangbusters*, *Counterspy*, *The Fat Man* and *Mr. District Attorney.* He also worked on the half-hour version of the *Superman* radio series.

Among his more curious accomplishments was for the serial *Hop Harrigan*. He felt he had the toughest time devising convincing effects for this kid's aviation serial. He had learned over the years that kids were very tough to fool with effects. The show followed the daily events and incidents of WW2. Sometimes they had to create effects they had not done before. Bombings and dog fights were common on the show and they had to be presented realistically. The most troublesome effect to produce was that of the atomic bomb, since no one outside of military insiders knew what it sounded like at that time. Someone on the show's staff had a contact at the War Department who was able to find a film of a New Mexico bomb test. After repeatedly viewing the film with others in a screening room at the Lowe's

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State Theatre near the radio studio, Ed devised a recording of the bomb effect by combining several sounds. He used a large cowhide thunderdrum, an industrial explosion record slowed down to 5 rpms, and drastically slowed down a hurricane wind recording. His creation was so convincing that it is was used by the defense industry and the Pentagon in training films decades after he created it.

While that particular effect was a challenge, the one he was most proud of was developing the gadget used at the opening of *The Fat Man*. The show had the noise of a coin dropping into the slot of a weight scale, commonly found in drug stores and grocery stores. The coin rolled down a track to its coin box. Getting the noises to be loud and consistent enough to be picked up by the microphone at the effects table took some doing.

Years later, Ed would work in television in the famous series *Dark Shadows* and the soap opera *All My Children*.

Ed considered *Theatre 5* as a show that was brilliantly conceived and performed, but ahead of its time.

Fred Foy

Fred Foy was one of radio's greatest, most recognized, and most beloved voices. His opening for the radio show *The Lone Ranger,* with his booming and authoritative voice, with absolutely perfect and enviable diction, resonated with audiences on that and other shows.

After he served in WW2 in various broadcasting roles in news, writing, announcing, and coordinating live programs, he returned to the famous WXYZ station in Detroit where *The Lone Ranger, Green Hornet*, and *Challenge of the Yukon* originated. He was the announcer and narrator for the *Lone Ranger* beginning in Summer 1948 and continued to its end. He even played the Ranger in one episode in 1954 when actor Brace Beemer suffered with laryngitis.

After radio, Fred became a staff announcer for ABC television network, and was the announcer for *The Dick Cavett Show.* He worked on many television shows later in his career, such as game shows, news programs, and others.

Fred's strong presence on *Theatre 5* was an important casting decision. His selection and well-known voice sent a message that added credibility to ABC Radio's commitment to produce a high-quality program. He was not an ordinary announcer. This was one of radio's greatest and most recognizable voices, making a fledgling project sound well-established. Because he was heard on television by millions on a daily basis, Fred's voice was very current to the listeners, and not "nostalgic."

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Fred also acted in the series many times, and uncredited. He can be heard as a police officer in multiple episodes, but there are other bit parts. He appeared 18 different times, and perhaps more.

Episode Numbers	Roles
63, 202	airplane pilot
72, 106	airport public address announcer
121, 122, 124, 155, 157	police officer
134	hospital orderly
137	radio weather reporter
151	horse race track announcer
159	questioner in a lecture hall
189, 260	radio news reporter
198	hotel worker
247	boxing trainer
254	radio announcer

Fred was a favorite guest at the Friends of Old Time Radio Conventions held from 1976 to 2011, mostly in Newark, New Jersey. He was a remarkably tall man, which surprised many of the attendees. His attendance was always enjoyed by the convention-goers. The highlight of every visit was to feel and share his joy of performing the opening of *The Lone Ranger* for everyone at the dinner events. He delighted in doing it. It was even more impressive to hear it in person, and to hear the loud cheer and great round of applause from everyone in the audience.

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Theatre 5's Music: Datz Exactly What We Need!

Alexander Vlas Datzenko... Fred Foy pronounced his name perfectly in the credits for each *Theatre 5* episode. The composer of the *Theatre 5* signature theme and bridge music, vital to the series, was not well known by the public. In the jazz community, he was known simply as composer and arranger “Al Datz.”

While Datzenko may have been unknown to most of the public, his compositions were heard by them on ABC television and radio.

Datzenko was born in 1915 and grew up in Montreal. He learned to play the violin and studied classical music in college and became interested in jazz and popular music, and was a self-taught arranger. He traveled with Vaughn Monroe and Isham Jones' orchestras playing violin and piano. One of his big career breaks was as guest conductor for a broadcast of the 1950 ABC radio program *Paul Whiteman Presents*.

Whiteman had become musical director for ABC and hired Glenn Osser for his staff in 1947. It is likely that Datzenko and Osser first met there and worked together many times before their collaboration that led to the music and performance of *Theatre 5*’s theme. Datzenko composed much of the music that ABC used in its live broadcasts in the 1950s and 1960s. Some who knew him at ABC compared him to Henry Mancini and Aaron Copland. But Datzenko never achieved that prominence. The network ended its staff orchestra in 1969, and it is likely he and Osser ended their employment with ABC at that time.

Theatre 5’s music is best appreciated in a clean recording of some of the best sounding episodes. The poor sound (background hum, narrow range, tape hiss) of so many *Theatre 5* episodes meant that the music was often disparaged by collector enthusiasts. The latest collection of recordings allows for enhanced enjoyment of Datzenko and Osser’s work.

Datzenko wrote the *Theatre 5* theme and named it “Fifth Dimension.” (The series and the them title pre-dates to the vocal group of the same name and also the name of the 1966 album by The Byrds). The sound is of its time. Television themes often had jazz styling, such as *Peter Gunn* and *Johnny Staccato*. Jazz had slipped into the bridge music of *Yours Truly, Johnny Dollar* in the Mandel Kramer productions. You can often hear jazz in the TV series *Perry Mason* in its music background, especially in the episodes of the late 1950s. The style of music in the early 1960s was considered young and “hip.” It fit *Theatre 5*'s desire for a more modern approach that appealed to a younger and growing target demographic.

The music was bold and perhaps louder than many listeners expected. It seemed like a good strategy. It was useful for a story compressed into 19 minutes and emphasized scene changes and underscored plotline turns. It also clearly delineated beginnings and ends of commercial breaks. An anonymous and skeptical online description of the music, written in the 1990s, explained it as “a seedy, seductive swirl of crime-jazz percussion and horns.” (That description seems to have forgotten the bongos; there are all kinds of percussion, but bongos are really hip!) “Seedy” may be a bit much, but one thing was sure: it

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made *Theatre 5* stand out from all of the other programming on any of its stations, and listeners knew its very distinctive sound and tempo.

Datzenko worked until he was 70, finishing his professional music career in advertising working with clients develop music for their radio and television commercials. Datzenko died in 1991 at 76.

Glenn Osser had a very long career working with Paul Whiteman (who changed Osser's performing name from "Abe" to "Glenn"). He worked for Mercury Records and later for Columbia Records. He supported recording performances of Patti Page, Vic Damone, Doris Day, Jerry Vale, and Johnny Mathis. Osser was born in 1914 and died at age 99 in 2014.

Another music contributor was Ralph Hermann. He was another Whiteman protege, and was head of the music department at ABC from 1952 he retired in 1971. He played in the bands of Freddy Martin and Jimmy Dorsey prior to his military service. Whiteman recommended him to NBC after the War, and he later moved to ABC. Hermann was involved in *Theatre 5* later in the series, when most all of its music catalog had already been composed and recorded.

# # #

TRIVIA: New York Mets fans are familiar with Glenn Osser's orchestra. They were the musicians for the “Meet the Mets” that has been played since the team started in 1962.

TRIVIA: Datzenko also arranged Will Bradley and his Orchestra in the late 1930s and early 1940s. He was also an arranger for harpsichordist Sylvia Marlowe in 1944. The very upbeat jazz recording... yes, on a harpsichord... can be heard at *The Internet Archive*. (Look up “Cookoo-Cuckoo” by Sylvia Marlowe in the site’s search engine).

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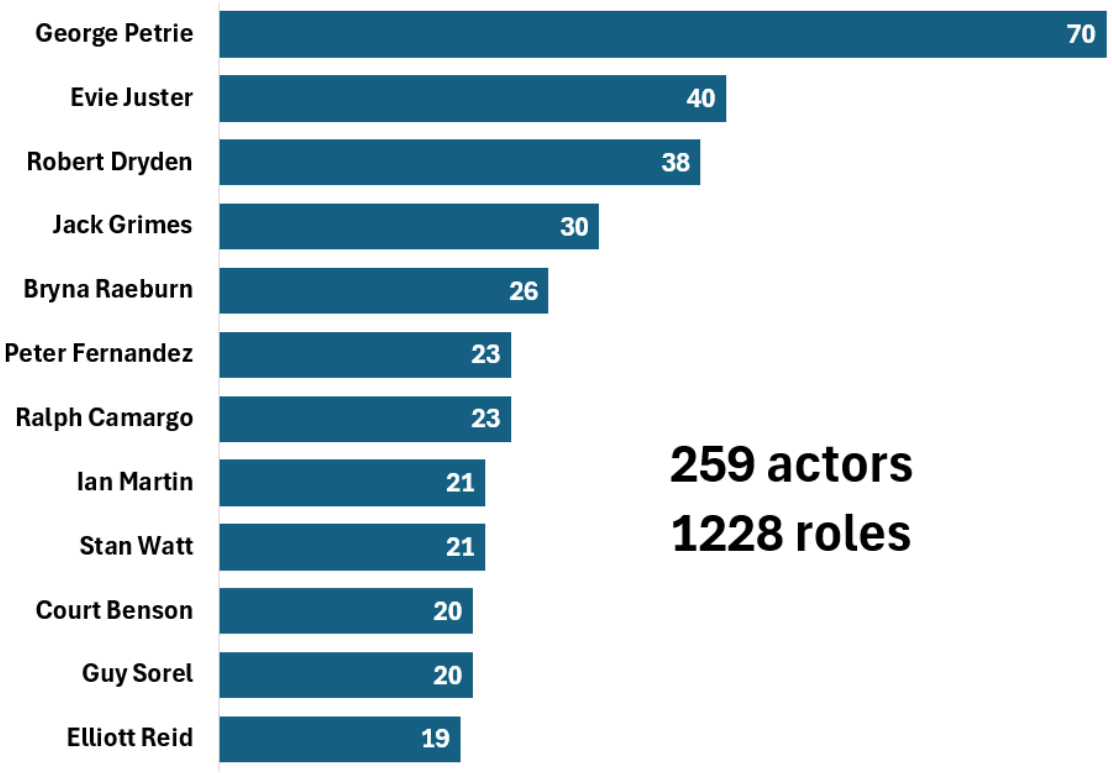
The Actors

Theatre 5 was a New York production, and it attracted some of radio's most noted actors from the 1940s, 1950s, and the last of the 1960s CBS shows. There were many television actors who appeared on the series whose careers started after the radio era. Many Broadway actors appeared on the show. In New York, there was always a flow of actors between radio and the stage, and *Theatre 5* continued that tradition.

This chart shows the actors who appeared in the productions most often.



After the series was renewed for what would be its final 26 weeks, there was an effort to attract bigger names from Hollywood to the series. Most of those actors appeared only once. Among them were (in the approximate order of their appearances) Martha Scott, Bethel Leslie, James Earl Jones, Elaine May, Conrad Nagel, Barbara Britton, Alan Alda, Ed Begley, Wendie Barrie, Melville Ruick, Arlene Francis & Martin Gabel, Eileen Heckart, Walter Abel, and Peter Donald. It was hoped that more "movie" names would get the series more publicity and convince more stations to adopt the series.

Another well-known figure who appeared in the series was New York Yankees broadcaster Mel Allen.

The following pages list the actors who appeared on the series by frequency and alphabetical by last name.

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Actors and Their Number of Appearances, by Frequency of Appearances

70 Appearances
Petrie, George

40 Appearances
Juster, Evie

38 Appearances
Dryden, Robert

30 Appearances
Grimes, Jack

26 Appearances
Raeburn, Bryna

23 Appearances
Camargo, Ralph
Fernandez, Peter

21 Appearances
Martin, Ian
Watt, Stan

20 Appearances
Benson, Court
Sorel, Guy

19 Appearances
Reid, Elliott

18 Appearances
Rice, Rosemary

17 Appearances
Carpenter, Cliff
Vola, Vicki
Zimmerman, Ed

16 Appearances
Bell, Ralph
Mack, Gilbert
Walker, Arlene

15 Appearances
Buka, Donald
Griffis, William
Kerman, David

14 Appearances
Beck, Jackson
Monks, James
van Rooten, Luis

13 Appearances
Ratray, Peter
Remey, Ethel (aka Ethel Everett)

12 Appearances
Francis, Ivor
Gibson, John
Higby, Mary Jane
Lewis, Abby
Lorring, Joan
McGrath, Paul

11 Appearances
Grant, Bernard
Redfield, William
Robinson, Larry
Roy, Cecil

10 Appearances
Graham, June

9 Appearances
Polen, Nat
Woods, Lesley

8 Appearances
Carlon, Fran
Jordan, Owen
Priest, Natalie
Thomas, Frank

7 Appearances
Lembcke, Connie
Lovejoy, Joan
Manning, Jack
Ocko, Daniel
Tarplin, Maurice
Tippit, Wayne
Yorke, Ruth

6 Appearances
Clark, Lon
Dabney, Augusta
David, Jeff
Haines, Larry
Hastings, Bob
Kohl, Arthur
Liss, Ronald
Matthews, Grace
McCallion, James
McGovern, John

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5 Appearances
Anderson, Arthur
Cotsworth, Staats
de Koven, Roger
Dukas, Jim
Eric, Elspeth
Griffis, Bill
Griggs, John
Keane, Teri
Mason, William
O'Daniels, Mark
Orr, Corrine
Raskyn, Sam
Seymour, John
Spanier, Frances
Yaffe, Ben
Yourman, Alice

4 Appearances
Bellaver, Harry
Garde, Betty
Gordon, Joyce
Hamilton, Margaret
Hurdle, Jack
Janney, Leon
MacMartin, Lorraine
Melvin, Susan
Meyers, Marty
Ottenheimer, Alan
Rose, Norman
Warner, Gertrude
Wells, Mary K.

3 Appearances
Barney, Jay
Baxter, George
Brigham, Connie
Campbell, Jim
Darnay, Toni
Davis, Humphrey
Dryden, Bob
Hausner, Jerry
Hewitt, Alan
Houston, Ann
Howard, Alan
Morgan, Claudia
Seymour, Anne
Simek, Vasek
Somers, Jimsey
Stevens, Jim
Stuart, Laura
Studer, Hal

2 Appearances
Bayan, Adrienne
Burdick, Hal
Burns, David
Camargo, Felice
Cappola, Bill
Donald, Peter
Dunnock, Mildred
Fink, John
Gerald, Peter
Gillespie, Jean
Hanning, Geraldine
Harvey, Kenneth
Herd, Richard
Hilton, Ann
Houston, Philip
Kotto, Yaphet
Masters, Marie
Morgan, Elizabeth
Moss, Arnold
Nudell, Sam
O'Neal, Frederick
Ortega, Santos
Owen, Ethel
Peterson, Lenka
Rudy, Martin
Shea, Joan
Thyssen, Greta
Weist, Dwight
Wilkinson, Kate
Wood, Gar

1 Appearance
Abel, Walter
Alda, Alan
Allen, Casey
Allen, Mel
Allison, Fran
Ann, Carol
Ann, Michael
Barrie, Wendy
Barth, Diana
Bassett, William
Baxley, Barbara
Begley, Ed
Bell, Joseph
Bergman, Alan
Berjer, Barbara
Blaine, Jimmy
Boland, Joe
Britton, Barbara
Bryce, Edward
Buloff, Joseph
Bunce, Alan
Burke, Georgia
Carew, Helen
Carew, Peter
Carlton, Dean
Caruso, Carl
Cheney, Frances
Choate, Helen
Connor, Whitfield
Cordell, Cathleen
Costello, Anne
Craig, Helen
Cunningham, Scott
Davis Jr., Sammy
de Koven, Roger
Elias, Alix
Ellen, Vera
Fortus, Danny
Francis, Arlene
Fredericks, Dirk
Gabel, Martin
Gayer, Anne-Marie

continued...

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1 Appearance, *continued*
Ghostley, Alice
Gillette, Ruth
Goetz, Theo
Gould, Mitzi
Greaza, Walter
Gregson, Jack
Hackett, Hal
Hayes, Maggie
Heckart, Eileen
Hodge, Al
Hoxsworth, Mary Ann
Jones, James Earl
Joels, Merrill
Jordan, Dulcie
Jurgen, Claus
Keith, Richard
Kelton, Pert
Kinsella, Walter
LaRocco, Sonny
Lazer, Peter
Lee, Sylvia
LeRoy, Peggy
Leslie, Bethel
Lewis, Ira
Lloyd, George
Mannhardt, Renata
Manson, Alan
Marsh, Audrey
Martin, Carol
May, Elaine
McDermott, Tom
McIntire, Holly
McMartin, Lorraine
McNamara, Maggie
Michael, Mary
Miner, Jan
Minor, Peter
Moore, Marilyn
Morris, Duane
Morrison, Bret
Nagel, Conrad
O'Sullivan, Terry
Owens, Cliff
Parker, Constance
Parks, Hildy
Phelps, Eleanor
Prochnicka, Lidia
Randall, Charles
Rawls, Eugenia
Readick, Bob
Repp, Guy
Rhodes, Erik
Rogers, Roc
Ross, Linda
Rousseau, Diane
Ruick, Melville
Scardino, Don
Scott, Martha
Smolen, Vivian
Spearman, Mary Lindsey
Spencer, Gordon
Stehli, Edgar
Stoddard, Haila
Storm, Wayne
Teeman, Ann
Thielmans, Toots
Thomas, John
Toman, Bonnie
Tomme, Ron
von Furstenberg, Betsy
Votos, Christopher
Walker, Betty
Ward, Jane
Warren, Bob
Wolfson, Martin
Zafer, Jerry

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Actors and Their Number Appearances, Alphabetical by Last Name

Abel, Walter - 1
Alda, Alan - 1
Allen, Casey - 1
Allen, Mel - 1
Allison, Fran - 1
Anderson, Arthur - 5
Ann, Carol - 1
Ann, Michael - 1
Barney, Jay - 3
Barrie, Wendy - 1
Barth, Diana - 1
Bassett, William - 1
Baxley, Barbara - 1
Baxter, George - 3
Bayan, Adrienne - 2
Beck, Jackson - 14
Begley, Ed - 1
Bell, Ralph - 16
Bell, Joseph - 1
Bellaver, Harry - 4
Benson, Court - 20
Bergman, Alan - 1
Berjer, Barbara - 1
Blaine, Jimmy - 1
Boland, Joe - 1
Brigham, Connie - 3
Britton, Barbara - 1
Bryce, Edward - 1
Buka, Donald - 15
Buloff, Joseph - 1
Bunce, Alan - 1
Burdick, Hal - 2
Burke, Georgia - 1
Burns, David - 2
Camargo, Ralph - 23
Camargo, Felice - 2
Campbell, Jim - 3
Cappola, Bill - 2
Carew, Helen - 1
Carew, Peter - 1
Carlon, Fran - 8
Carlton, Dean - 1
Carpenter, Cliff - 17
Caruso, Carl - 1
Cheney, Frances - 1
Choate, Helen - 1
Clark, Lon - 6
Connor, Whitfield - 1
Cordell, Cathleen - 1
Costello, Anne - 1
Cotsworth, Staats - 5
Craig, Helen - 1
Cunningham, Scott - 1
Dabney, Augusta - 6
Darnay, Toni - 3
David, Jeff - 6
Davis, Humphrey - 3
Davis Jr., Sammy - 1
de Koven, Roger - 5
Donald, Peter - 2
Dryden, Robert - 38
Dryden, Bob - 3
Dukas, Jim - 5
Dunnock, Mildred - 2
Elias, Alix - 1
Ellen, Vera - 1
Eric, Elspeth - 5
Fernandez, Peter - 23
Fink, John - 2
Fortus, Danny - 1
Francis, Ivor - 12
Francis, Arlene - 1
Fredericks, Dirk - 1
Gabel, Martin - 1
Garde, Betty - 4
Gayer, Anne-Marie - 1
Gerald, Peter - 2
Ghostley, Alice - 1
Gibson, John - 12
Gillespie, Jean - 2
Gillette, Ruth - 1
Goetz, Theo - 1
Gordon, Joyce - 4
Gould, Mitzi - 1
Graham, June - 10
Grant, Bernard - 11
Greaza, Walter - 1
Gregson, Jack - 1
Griffis, William - 15
Griffis, Bill - 5
Griggs, John - 5
Grimes, Jack - 30
Hackett, Hal - 1
Haines, Larry - 6
Hamilton, Margaret - 4
Hanning, Geraldine - 2
Harvey, Kenneth - 2
Hastings, Bob - 6
Hausner, Jerry - 3
Hayes, Maggie - 1
Heckart, Eileen - 1
Herd, Richard - 2
Hewitt, Alan - 3
Higby, Mary Jane - 12
Hilton, Ann - 2
Hodge, Al - 1
Houston, Ann - 3
Houston, Philip - 2
Howard, Alan - 3
Hoxsworth, Mary Ann - 1
Hurdle, Jack - 4
Janney, Leon - 4
Joels, Merrill - 1
Jones, James Earl - 1
Jordan, Owen - 8
Jordan, Dulcie - 1
Jurgen, Claus - 1
Juster, Evie - 40
Keane, Teri - 5
Keith, Richard - 1

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Kelton, Pert - 1
Kerman, David - 15
Kinsella, Walter - 1
Kohl, Arthur - 6
Kotto, Yaphet - 2
LaRocco, Sonny - 1
Lazer, Peter - 1
Lee, Sylvia - 1
Lembcke, Connie - 7
LeRoy, Peggy - 1
Leslie, Bethel - 1
Lewis, Abby - 12
Lewis, Ira - 1
Liss, Ronald - 6
Lloyd, George - 1
Lorring, Joan - 12
Lovejoy, Joan - 7
Mack, Gilbert - 16
MacMartin, Lorraine - 4
Mannhardt, Renata - 1
Manning, Jack - 7
Manson, Alan - 1
Marsh, Audrey - 1
Martin, Ian - 21
Martin, Carol - 1
Mason, William - 5
Masters, Marie - 2
Matthews, Grace - 6
May, Elaine - 1
McCallion, James - 6
McDermott, Tom - 1
McGovern, John - 6
McGrath, Paul - 12
McIntire, Holly - 1
McMartin, Lorraine - 1
McNamara, Maggie - 1
Melvin, Susan - 4
Meyers, Marty - 4
Michael, Mary - 1
Miner, Jan - 1
Minor, Peter - 1
Monks, James - 14
Moore, Marilyn - 1
Morgan, Claudia - 3
Morgan, Elizabeth - 2
Morris, Duane - 1
Morrison, Bret - 1
Moss, Arnold - 2
Nagel, Conrad - 1
Nudell, Sam - 2
O'Daniels, Mark - 5
O'Neal, Frederick - 2
O'Sullivan, Terry - 1
Ocko, Daniel - 7
Orr, Corrine - 5
Ortega, Santos - 2
Ottenheimer, Alan - 4
Owen, Ethel - 2
Owens, Cliff - 1
Parker, Constance - 1
Parks, Hildy - 1
Peterson, Lenka - 2
Petrie, George - 70
Phelps, Eleanor - 1
Polen, Nat - 9
Priest, Natalie - 8
Prochnicka, Lidia - 1
Raeburn, Bryna - 26
Randall, Charles - 1
Raskyn, Sam - 5
Ratray, Peter - 13
Rawls, Eugenia - 1
Readick, Bob - 1
Redfield, William - 11
Reid, Elliott - 19
Remey, Ethel (aka Ethel Everett) - 13
Repp, Guy - 1
Rhodes, Erik - 1
Rice, Rosemary - 18
Robinson, Larry - 11
Rogers, Roc - 1
Rose, Norman - 4
Ross, Linda - 1
Rousseau, Diane - 1
Roy, Cecil - 11
Rudy, Martin - 2
Ruick, Melville - 1
Scardino, Don - 1
Scott, Martha - 1
Seymour, John - 5
Seymour, Anne - 3
Shea, Joan - 2
Simek, Vasek - 3
Smolen, Vivian - 1
Somers, Jimsey - 3
Sorel, Guy - 20
Spanier, Frances - 5
Spearman, Mary Lindsey - 1
Spencer, Gordon - 1
Stehli, Edgar - 1
Stevens, Jim - 3
Stoddard, Haila - 1
Storm, Wayne - 1
Stuart, Laura - 3
Studer, Hal - 3
Tarplin, Maurice - 7
Teeman, Ann - 1
Thielmans, Toots - 1
Thomas, Frank - 8
Thomas, John - 1
Thyssen, Greta - 2
Tippit, Wayne - 7
Toman, Bonnie - 1
Tomme, Ron - 1
van Rooten, Luis - 14
Vola, Vicki - 17
von Furstenberg, Betsy - 1
Votos, Christopher - 1
Walker, Arlene - 16
Walker, Betty - 1
Ward, Jane - 1
Warner, Gertrude - 4
Warren, Bob - 1
Watt, Stan - 21
Weist, Dwight - 2
Wells, Mary K. - 4
Wilkinson, Kate - 2
Wolfson, Martin - 1
Wood, Gar - 2
Woods, Lesley - 9
Yaffe, Ben - 5
Yorke, Ruth - 7
Yourman, Alice - 5
Zafer, Jerry - 1
Zimmerman, Ed - 17

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The Six *Theatre 5* Myths, Debunked

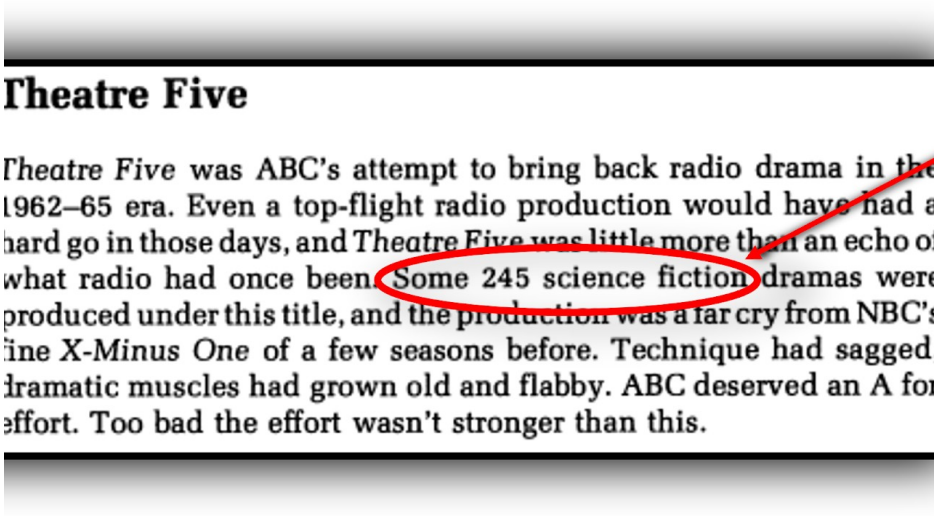
The appreciation of *Theatre 5* has been hampered by some deep-seated negative beliefs about its history. Some of those were explained in the preceding pages. This is a summary of those Six Myths that will bring it all together.

Myth #1: It was named *Theatre 5* because it was designed to air in drive time at 5pm

- Five referred to the five different dramas in multiple genres every week
- The name was intended to emphasize its anthology format, presenting self-contained stories without continuing characters or connected storylines
- The original recommended broadcast time was weekdays at 10pm, an “adult” time of the broadcasting day suitable for *Theatre 5*’s contemporary content

Myth #2: *Theatre 5* was comprised of 245 science fiction dramas

The 1976 publication of John Dunning's *Tune in Yesterday*, the invaluable reference for collectors and listeners alike, did not describe the series correctly, or its actual count of 260 episodes.



Theatre Five

Theatre Five was ABC's attempt to bring back radio drama in the 1962–65 era. Even a top-flight radio production would have had a hard go in those days, and *Theatre Five* was little more than an echo of what radio had once been. Some 245 science fiction dramas were produced under this title, and the production was a far cry from NBC's fine *X-Minus One* of a few seasons before. Technique had sagged dramatic muscles had grown old and flabby. ABC deserved an A for effort. Too bad the effort wasn't stronger than this.

Pioneer OTR collectors considered *Theatre 5* to lie outside the “true radio era.” Some of those collectors actually considered the 1960s NY versions of *Suspense* and *Yours Truly, Johnny Dollar* as mere stubs of radio’s true dramatic age.

Most of the early collectors never had the chance to hear *Theatre 5* when it was originally broadcast. The series had difficulty recruiting ABC affiliates or alternative stations to carry the program. That meant most of the early collectors could only hear airchecks from other collectors. There were many other programs to collect in the mission to urgently save radio's golden age, especially the programs from their childhood that they so fondly remembered. *Theatre 5* could be easily set aside. This attitude

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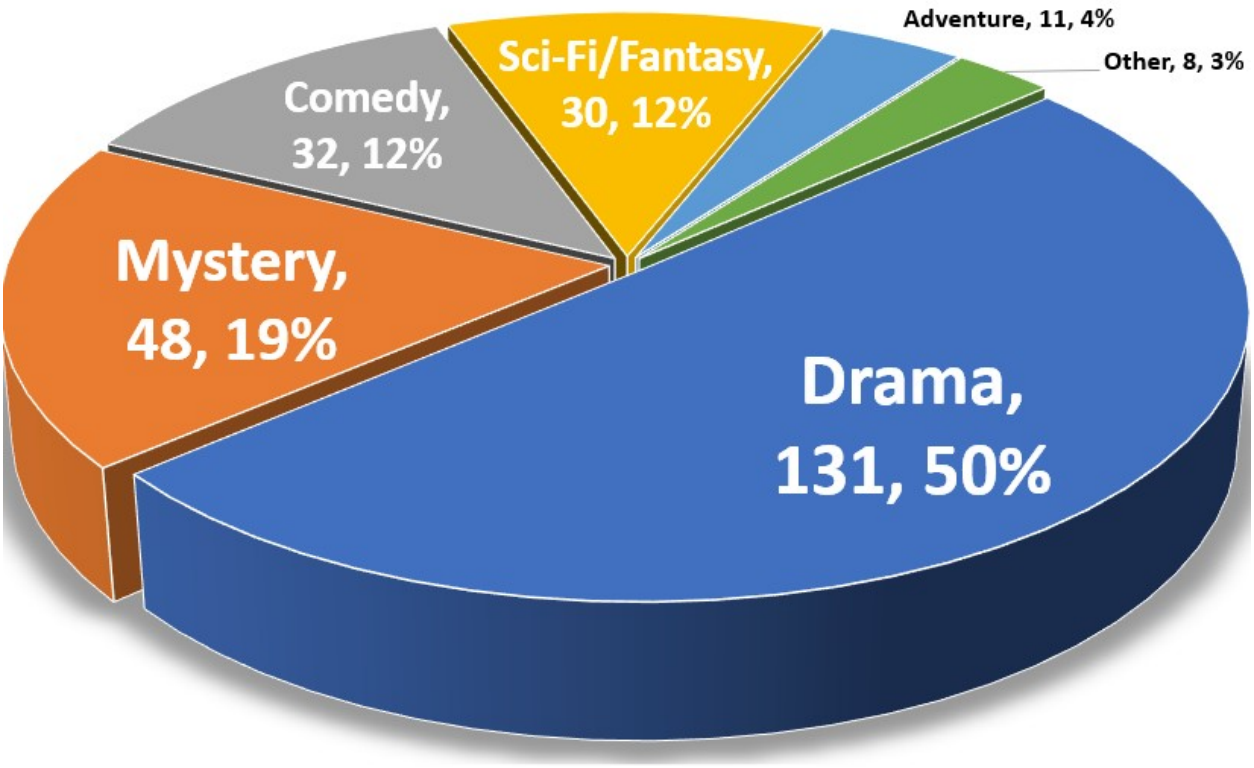
provided fertile ground for rumors and inaccuracies to spread and persist, allowing *Theatre 5* to be dismissed for almost any reason, even if those reasons were demonstrably false.

In his 1998 *TiY* follow-up, *On the Air,* John Dunning softened his description book to “suspense drama, often science fiction,” which is also inaccurate. None of this takes away from the importance of *Tune in Yesterday* (can be downloaded from worldradiohistory.com library as a PDF) and *On the Air.* Dunning's books shaped two different generations of classic radio collectors for the better, especially those younger collectors who were born after the peak of radio's golden age had passed. Not describing *Theatre 5* well was nothing compared to the heroic encouragement of interest and affection for classic radio that Dunning's work facilitated. *TiY* identified underappreciated high quality shows for the listening enjoyment of a new generation of younger classic radio listeners and hobbyists and enriched their knowledge of them.

The actual mix of story genres as calculated from ABC's official *Theatre 5* log is summarized in the chart:



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Myth #3: ABC's very own NYC station, 77WABC, didn't pick it up… so it must have been bad!

The lack of a NYC metro station, headquarters of ABC, haunted the *Theatre 5* rollout. This was a constant issue that limited the effectiveness of series promotion and undermined the show's marketability to advertisers and potential stations. This problem obscured the true quality of the *Theatre 5* productions. When Sammy Davis, Jr. appeared on the series, the reporter for *Radio-Television Daily* asked about it. Sammy's career was very hot at the time, and getting him to star in production should have brought the series great attention.

77WABC was a tremendous and influential Top 40 music cash cow that AM stations around the US strove to emulate; its voices were well-known throughout the industry: Herb Oscar Anderson, Ron Lundy, Chuck Leonard, Charlie Greer, Bob "Bobaloo" Lewis, especially Dan Ingram and Bruce "Cousin Brucie" Morrow (at this writing, Morrow is still on WABC on Saturday evenings after a 15-year, 2x/week stint on SiriusXM; his career has spanned 60+ years).

ABC Radio Network had 400+ affiliates, with most picking up the news feeds only; about 100 signed up for *Theatre 5*. That was disappointing to ABC executives. From this long perspective decades later, where one can see the vortex of conflicting technology and demographic trends that were playing out. It's history now, so we see the bottom line results that they could not see back then. It almost seems like a miracle they recruited as many stations as they did at that time of significant industry restructuring and uncertainty.

Broadcast industry strategy in big cities was evolving from a variety of offerings to single-format specialization: all of the major NY metro stations had formats they were reluctant to disrupt. Stations were becoming 24-hour formats of news, talk, or music specialties; it was usually the smaller low-power stations that still offered variable programming.

In that day's antitrust environment, broadcasters were really not allowed to own multiple stations in a market beyond their AM and FM pairings. WABC had WABC-FM, a progressive rock station that would later become WPLJ, was an even unlikelier home for *Theatre 5* than its AM counterpart. Today, networks often own multiple stations with different formats in one market, making it easier to keep new programs within the same ownership fold and find a right spot for them.

The fee structure for *Theatre 5* was not innovative, creative, or far-sighted enough. The lack of a national sponsor made *Theatre 5* expensive to stations. A *Theatre 5* station had to pay for the program AND find local sponsors to cover those fees. Many of those stations already had existing contracts with the best local advertisers. This limited their ability to find a profitable spot for the show with a new sponsor. With the best advertisers already committed and under contract, that meant the station already successful in penetrating the limits of their advertising marketplace. That left only smaller advertisers in their market as *Theatre 5* prospects. Those small advertisers were unlikely to afford the program at the rates the station needed to get *Theatre 5* on the air.

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Theatre 5 eventually got into the New York metro market when it signed low-power AM station WJRZ of New Jersey to air the show… which they did… on weekends!... at the very same time that *Theatre 5* was in process of being canceled! Too little... much, much too late. Sadly, just a few months later, WJRZ dropped *Theatre 5* when it changed its format to 24-hour country & western music.

A few years later, not even *CBS Radio Mystery Theater* would find a home on its network station in New York City… CBS' own Newsradio88 was too lucrative to interrupt... WOR-AM, which had a successful morning and afternoon talk lineup (including Bob and Ray!), but did not have as much success in the evenings, eventually signed on…

Today, there's a good chance *Theatre 5* would be a big streaming "scripted audio" podcast hit, but that opportunity was obviously not possible.

Myth #4: ABC Radio did not have experienced personnel in charge of the *Theatre 5* initiative

ABC assembled a superior team of experienced broadcast executives and practitioners. Those key figures were profiled earlier. *Theatre 5* was a production success and a marketing failure. The show was innovative, but the marketing was not.

An obvious sign of the weak *Theatre 5* marketing is the lack of standardization of name of the series and vigilance about its use. Early publicity used "*Theater Five*" while internal documents used "*Theatre 5*," and industry publications and newspaper timetables used other combinations, too, such as "*Theater 5*" and "*Theatre Five*." Branding is an essential aspect of marketing, and the lack of standardization was a sign of indecisiveness and poor strategic vision.

An obstacle for the series was a lack of a national broadcast. *Theater 5* episodes were released on a specific day and time to the stations that started with the series from its debut broadcast on August 3, 1964. As new stations came aboard, however, they could pick and choose what program would be broadcast on their station on a particular date. This meant that there could not be national publicity about an episode or a guest appearance for a broadcast that would be heard around the country. This impaired the ability to build the brand recognition of the series or create buzz about episodes or notable guest appearances.

Myth #5: *Theatre 5* was just a doomed attempt to resuscitate "old time radio"

Theatre 5 had to be different, tactical, and new; these specific notes are in the instructions to *Theatre 5*'s writers:

- The profile of the 1964 listener: a multi-tasking individual who did not deliberately seek to listen to a radio drama but would stay tuned in once the program started

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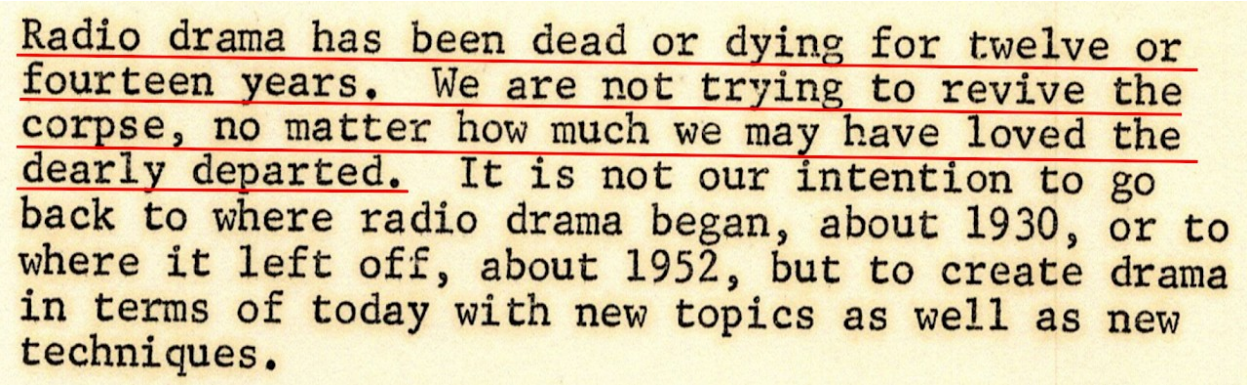
- “Old style” program formats would not connect with a 1964 audience, nor would the “old style” engage or retain that audience


Radio drama has been dead or dying for twelve or fourteen years. We are not trying to revive the corpse, no matter how much we may have loved the dearly departed. It is not our intention to go back to where radio drama began, about 1930, or to where it left off, about 1952, but to create drama in terms of today with new topics as well as new techniques.

Theatre 5 scripts are sometimes "steamier" but still within contemporary bounds for appropriate scenes or episode teasers than those used in the radio drama of prior generations. They tackled certain social subjects in a more direct manner than before. *Theatre 5* was intended for an adult audience listening after 10pm, and they were going to make listening interesting and worthwhile for such listeners. Byron and Wilson insisted on making *Theatre 5* a different and worthwhile experience.

Myth #6: *Theatre 5* lasted just one year and was never heard from again

Theatre 5 was part of a corporate initiative to begin an ABC syndication division that offered a diverse range of programs to affiliates and others. *Theatre 5* was part of the package that included news, interviews and talk programs.

Theatre 5 could be heard in many North American cities such as Chicago (WLS) and San Francisco (KGO) for various periods through 1969. The used them as weekend blocks of programming, which may have been a better strategy from the beginning for the series. In cities where they could not find a syndication partner, ABC offered the series to bigger and more established college stations. The stations were including WBUR (Boston University), WRHU (Hofstra University, Long Island, NY), WAMU (American University, Washington, DC), KUSC (University of Southern California, Los Angeles), and likely others. They hoped that if there was good listener response that commercial stations might pick it up.

After the “hiatus” was imposed, Bowman was still providing publicity interviews in support of the series. New stations were still coming on board in ABC's syndication initiative and the network was still offering *Theatre 5* to listeners.

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Access the UPGRADED 60th Anniversary Set of *Theatre 5* at the *Internet Archive* in FLAC and mp3 Formats

The 60th anniversary of the *Theatre 5* was celebrated by a new set of recordings. **Now, that set has been upgraded!** The overall audio quality of the series recordings was improved dramatically compared to prior ones with the release of the first set. Most recordings prior to that collection suffered from hum and noise of off-the-air recordings using consumer tape recorder equipment and the noises and distortions that were common in the recording tape era. The initial anniversary set had crisper and more pleasing sound because the better collections of pioneer hobbyists were combined and compared and benefited from modern audio processing. Some of the upgrades were dramatic. The work continued throughout the anniversary year, resulting in an upgraded set with many newly acquired recordings by the Old Time Radio Researchers group. OTRR funded the acquisition of many reel tape collections of the hobby's pioneer collectors to produce the first anniversary set. In 2025, more tapes were found and processed, resulting in significant upgrades of some of the worst-sounding episodes.

Listen to Sample Clips of the Upgraded Files

These six clips show the difference between commonly circulating files prior to the first compilation of *Theatre 5* recordings for the anniversary set. Go to this page at the *Internet Archive* https://archive.org/details/T5-60th-AnnivSet-UpgradeClips, click the play button, and hear the difference! Total time for the 6 clips is just under 3 minutes.

- T5 640810 006 Rebellion Next Week UPGRADE EXAMPLE
- T5 640818 012 The New Order UPGRADE EXAMPLE
- T5 641103 067 Why Can't Life be More Like the Movies UPGRADE EXAMPLE
- T5 641109 071 The Nameless Day UPGRADE EXAMPLE
- T5 650115 120 The Trophy UPGRADE EXAMPLE
- T5 650618 230 The Banana Ball UPGRADE EXAMPLE

The biggest number of upgrades were for programs after episode 70. The first 70 episodes have proven to be the most difficult to upgrade, but most all episodes in this first 70 shows in the initial anniversary set were much easier to listen to than prior circulating sets. They were cleaned or replaced with somewhat better, though sometimes still flawed, recordings. 60% of the first 70 episodes have sound ratings of A or B. 93% of the remaining 187 surviving recordings (episodes 71 to 260) are now available with sound ratings of A or B, a major improvement to the series. 80% of episodes 71 to 260 have sound ratings of A or A-.

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Sound Quality for Each File in the Upgraded Set

Each file has a sound quality rating from A down to F-. The best sound quality is "A." All ratings are subjective, of course. "A" files are generally in crisp sound with minimal noise or defects. The chart below explains the ratings system. Please note that ratings are somewhat subjective.

There are 257 surviving broadcasts, with 297 recordings. Some episodes have multiple recordings such as airchecks from a different radio station or have Armed Forces Radio and Television Service (AFRTS) recordings. These are the ratings for the upgraded set:

INTERPRETING THE RATINGS
(figures represent the number of recordings with that rating)

BEST (274)	LISTENABLE (18)	FLAWED / DEFECTIVE (5)
A 92 **A-** 136 **B+** 25 **B** 7 **B-** 14	**C+** 7 **C** 3 **C-** 8	**D+** 3 **D** 2 **D-** 0 **F-** 0
Pleasing sound: A and A- are broadcast quality, B+, B, B- have very mild defects; most radio stations would have no problem accepting them as broadcast quality.	Recordings with some defects that may require more attentive listening; not broadcast quality; have background noise and limited range. Many of these are actually improved copies compared to what was circulating previously.	These recordings have much noise, limited range, and require close listening; these are usually home airchecks with an inexpensive tape recorder and a noisy radio station. These are high priorities for replacement. These recordings are still improved over currently circulating copies

Some files are also noted as LQ (low quality) and VLQ (very low quality). Thankfully, many of the files in this condition in the early collector sets and the previous anniversary compilation have been upgraded considerably. Others are "less bad" because of careful sound processing. We still seek to get better recordings of the sub-par episodes.

This is a summary table of the upgrades that were made for this new set; it shows that 35 more recordings are now B+ or better compared to the first set.

RATING	UPGRADED SET	ORIGINAL SET	CHANGE
A	92	78	14
A-	136	117	19
B+	25	23	2
B	7	14	-7
B-	14	17	-3
C+	7	13	-6
C	3	7	-4
C-	8	16	-8
D+	3	5	-2
D	2	2	0
D-	0	1	-1
F-	0	1	-1
Total	**297**	**294**	**3**

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There are four episodes that were in very difficult sound in the initial anniversary set that have had substantial upgrades:

EPISODE NAME	WAS	IS NOW
T5 640909 028 The Decoration	D+	A
T5 640911 030 To Whom It May Concern	D-	A-
T5 640917 034 The Understudy	D+	A
T5 641127 085 The Lesson	F-	A-

How to Access the Recordings

To access the recordings of this upgraded set, go to this *Internet Archive* link https://archive.org/details/T5ProjectUPDATE07112025

STREAM by clicking on the file name of any episode and it will start playing. It will continue to play the next file, and the next, as long as you stay on the page until you hit stop or close the page.

DOWNLOAD the FLACs as a .zip file using this link https://archive.org/compress/T5ProjectUPDATE07112025/formats=FLAC&file=/T5ProjectUPDATE07112025.zip

DOWNLOAD the 128kps mp3s as a .zip file using this link https://archive.org/compress/T5ProjectUPDATE07112025/formats=VBR%20MP3&file=/T5ProjectUPDATE07112025.zip

DOWNLOAD INDIVIDUAL EPISODES: click “SHOW ALL” under “DOWNLOAD OPTIONS” and a page will open that will list all of the individual files. Download an individual file by right-clicking on the file name and selecting “save link as.”

NOTE: The Old Time Radio Researchers maintains a set of *Theatre 5* at YouTube which makes for convenient listening of individual episodes. https://www.youtube.com/playlist?list=PLlUoyloCGlWzc9LjrXhd6iFPY1YwdyrjM

Why Some Upgraded Recordings are Marked “COMPOSITE”

Many of the new aircheck files in this set were not complete recordings. The person who recorded some of them 50 to 60 years ago often ended their recording at the end of the final scene before the credits were announced. (Recording tape was very expensive). Sometimes they missed the start of the broadcast and began their recording late. The identification of "COMPOSITE" means that the incomplete better-sounding recording has been supplemented by clipped elements from the recordings in the prior set.

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List of Recordings and Their Sound Ratings for the Upgraded 60th Anniversary Set

Each of the files is listed in this order: sound rating, date, episode number, title, any applicable notes or comments. **Sound ratings are provided to guide listening expectations, but also to identify recordings that need upgrading; if a collector realizes that they have an upgrade of one of these shows, please contact the authors.**

- C+ T5 640803 001 Hit and Run (no close)
- A- T5 640804 002 A House of Cards
- A- T5 640805 003 Terror From Beyond
- B- T5 640806 004 Homecoming (sl clipped end)
- B+ T5 640807 005 The $245,000 Smile
- A- T5 640810 006 Rebellion Next Week
- C T5 640811 007 The Big Dog
- B+ T5 640812 008 Jump, Jump
- B+ T5 640813 009 Melodrama
- B+ T5 640814 010 The Stranger
- C- T5 640817 011 The Fun Party (sl clipped end, composite open)
- C+ T5 640818 012 The New Order
- A- T5 640819 013 Ring of Evil
- B- T5 640820 014 Your Time Is Up
- A- T5 640821 015 Molecule Masquerade COMPOSITE (45sec opening LQ)
- B- T5 640824 016 A Caller at Midnight
- B- T5 640825 017 Dream of Death COMPOSITE
- A- T5 640826 018 The Late Matthew Dillard (no close)
- B- T5 640827 019 My Other Self
- A T5 640828 020 Incident at Apogee
- A T5 640831 021 The Scream
- B- T5 640901 022 Outside Time (ad for radio advertising value with Freberg) KGO-SanFran
- B+ T5 640901 022 Outside Time COMPOSITE
- A- T5 640902 023 The Fix
- A- T5 640903 024 The Trouble with Alfie
- B T5 640904 025 Cry in the Night AFRTS
- D T5 640907 026 Sorry to Let You Go WLS-Chicago VLQ
- A- T5 640907 026 Sorry to Let You Go COMPOSITE (1st 40s are VLQ)
- A T5 640908 027 Incident at Shadow Valley
- A T5 640909 028 The Decoration (clipped close)
- A- T5 640910 029 First Encounter
- A- T5 640911 030 To Whom It May Concern COMPOSITE (closing credits LQ)
- A T5 640914 031 The Noon Stars
- A- T5 640915 032 My Brother's Keeper (patched open)
- D T5 640916 033 The Big Freeze (clipped close) LQ
- A T5 640917 034 The Understudy (clipped close)

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- C- T5 640918 035 The Group
- C- T5 640921 036 The Kiss Off (clipped open and close) LQ
- A T5 640922 037 The Odyssey of Number 14 (ABC feed with timing announcements)
- A T5 640923 038 We Are All Alone (ABC feed with timing announcements)
- A T5 640924 039 The Evil That Men Do (ABC feed with timing announcements)
- A T5 640925 040 A Genuine Grenotte (ABC feed with timing announcements)
- B+ T5 640925 040 A Genuine Grenotte AFRTS#37
- A T5 640928 041 Look Who's Talking (ABC feed with timing announcements)
- A T5 640929 042 The Wrong Arm of Justice (ABC feed with timing announcements)
- B+ T5 640930 043 A Very Private Phone Call
- A T5 641001 044 John Hansen, Hermit
- A T5 641002 045 Subject Number 428A
- B T5 641005 046 The Arithmetic of Honor
- A- T5 641006 047 The Last Land Rush (clipped close)
- A- T5 641007 048 Echo of Madness
- A T5 641008 049 Justice Is an Uncertain Thing COMPOSITE (closing credits added)
- A- T5 641009 050 I'm Sorry, Mom COMPOSITE (open7sec & mid11sec & closing credits)
- A- T5 641012 051 All the Bright Young Ones COMPOSITE
  (open 27sec + closing credits LQ)
- A T5 641013 052 The Autocrat
- A- T5 641014 053 The Dog Killer
- B- T5 641015 054 The Good Samaritans
- A T5 641016 055 The Captive Spirit
- A T5 641019 056 An Honorable Way to Die (sl clipped open, clipped close)
- A- T5 641020 057 The Man Who Loved Jellyroll
- C+ T5 641021 058 Captain Gamble's Uniform WLS LQ
- A- T5 641022 059 Including Murder COMPOSITE (28 sec open)
- B- T5 641023 060 The Sacrifice
- C- T5 641026 061 Sirens in the Night WLS-Chicago
- A T5 641027 062 The Prodigal Son COMPOSITE (opening theme & closing credits)
- B- T5 641028 063 Odds on the Tower (clipped close)
- A- T5 641029 064 A Nightmare
- B+ T5 641030 065 The Second Chance
- A- T5 641102 066 June 17th, Where Are You COMPOSITE
  (opening theme, closing credits)
- A T5 641103 067 Why Can't Life Be More Like in the Movies (clipped open & close)
- B- T5 641104 068 Body Without the Crime (sl clipped close)
- A- T5 641105 069 Twenty Minutes in the Life of Melinda Madison COMPOSITE
  (open 2m55s & closing credits LQ)
- C+ T5 641106 070 Living Credit
- A T5 641109 071 The Nameless Day
- B T5 641110 072 World Enough and Time
  (has ad with Freberg & Frees re radio advertising)
- A T5 641110 072 World Enough and Time COMPOSITE (closing credits)
- A- T5 641111 073 The Gift
- A- T5 641112 074 A Brand New Life

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- A- T5 641113 075 Deedle Deedle Dumpling My Son X1
- A T5 641116 076 The City Manager
- A T5 641117 077 The Contract Maker
- A- T5 641118 078 A Little Piece of Candle WLS-Chicago
- B+ T5 641119 079 To Be or Not to Be Maybe!
- B+ T5 641120 080 A Nothing Place
- A- T5 641123 081 Dark Appointment
- A T5 641124 082 The Talkers
- D+ T5 641125 083 A Little Knowledge KGO-SanFran
  (PSAs for Epilepsy & Fallout Shelters) VLQ
- A T5 641126 084 The Neighbor
- A- T5 641127 085 The Lesson
- A- T5 641130 086 To Helen with Love (sl clipped close)
- A- T5 641201 087 Finders Can Be Losers
- C+ T5 641202 088 Found Money WLS
- A- T5 641203 089 Fog
- B- T5 641204 090 Sound Track of a Happy Family
- A T5 641207 091 Bug Off (clipped close)
- A- T5 641208 092 Congratulations, Mr Mayor
- A T5 641209 093 The Weapons at Hand
- A- T5 641210 094 I Love You
- A- T5 641211 095 Bang Bang You're Dead
- A T5 641214 096 Now Listen to the Tiger
- A T5 641215 097 The Victim
- A- T5 641216 098 An Average American Murder (edited open, sl clipped close)
- A T5 641217 099 Just Call Me Lucky
- A- T5 641218 100 Nuptial Flight
- A- T5 641221 101 Six-Foot Flower Box
- D+ T5 641222 102 Finders Keepers (no close) LQ
- A- T5 641223 103 The Flea Circus (sl clipped close)
- B+ T5 641224 104 The Wish Fulfillment Machine
- A T5 641225 105 Look at My Record AFRS#238
- A T5 641228 106 Five Strangers
- A- T5 641229 107 Charlie, the Beautiful Machine (sl clipped end)
- B T5 641230 108 The Blue Eyed People (sl clipped close)
- A T5 641231 109 Presence of Mind
- A T5 650101 110 Discotheque
- A T5 650104 111 The Blank Check
- B+ T5 650105 112 Devil Dust
- A T5 650106 113 The Corporation
- A- T5 650107 114 Don't Call Me, I'll Call You
- A- T5 650108 115 The Delinquents
- A- T5 650111 116 The Button Stealers
- A T5 650112 117 Bravo, Bravo (sl clipped close)
- A T5 650113 118 Man on the Canyon Wall (sl clipped close)
- A T5 650114 119 The Wandering Spaceman

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- A- T5 650115 120 The Trophy
- C- T5 650118 121 The Wheel (no close) VLQ
- A T5 650119 122 Across the River from Grandma's House
- A T5 650120 123 A Dream of a Scheme
- A T5 650121 124 The Imposters
- A- T5 650122 125 The First Weekend
- A T5 650125 126 Where Art Thou, Romeo
- A T5 650126 127 Mr Horn's Holiday
- A T5 650127 128 Tomorrow 6-1212
- A- T5 650128 129 The Hostage
- A- T5 650129 130 I've Got Your Number
- A T5 650201 131 The Boy
- A T5 650202 132 The Time, the Place, and the Death
- A T5 650203 133 The Hunters
- A- T5 650204 134 Greater Love Hath No Man
- C T5 650205 135 The Underdeveloped Nation KGO-SanFran
- A- T5 650208 136 Cold Storage
- A- T5 650209 137 The Eye of the Storm
- A- T5 650210 138 Lovely Boy
- A- T5 650211 139 The Sybil of Sycamore Lane
- A- T5 650212 140 The Chain
- B+ T5 650215 141 The Forgotten
- A T5 650216 142 A Little Game on Saturday Morning
- A T5 650217 143 Post Time
- A T5 650218 144 It's a Work of Art
- A- T5 650219 145 Listen, Mother
- A T5 650222 146 A Tale for the Nursery
- A- T5 650223 147 The Elevator
- C T5 650224 148 The Man Who Heard Everything LQ
- A T5 650225 149 Toby's Wonderful Egg
- A- T5 650226 150 Little Girl, Little Girl
- A T5 650301 151 You Bet Your Life
- A T5 650302 152 French Quarter
- A T5 650303 153 Annie Is Watching
- A T5 650304 154 The Land of Milk and Honey
- A- T5 650305 155 April Snowfall
- A- T5 650308 156 Last Ride on the Merry Go Round
- A- T5 650309 157 Just for Kicks
- A- T5 650310 158 Broken Image
- A- T5 650311 159 Publish or Perish
- A- T5 650312 160 The Janitor
- A- T5 650315 161 Divorce American Style
- A T5 650316 162 Any Port in A Storm
- A T5 650317 163 Across the River to Grandfather's House
- A- T5 650318 164 If the Spirit Moves You
- A T5 650319 165 They Call Me Howie

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- A- T5 650322 166 Bad News for Mrs Bristol
- A- T5 650323 167 The Hazelton Story
- A- T5 650324 168 Point of Impact
- A- T5 650325 169 There's One Born Every Minute
- A- T5 650326 170 The Widow
- A- T5 650329 171 The Avenger
- A- T5 650330 172 Bright House, New House
- A- T5 650331 173 The Eye of Kali
- A T5 650401 174 Three On A Death
- A- T5 650402 175 Get Away with Murder
- B+ T5 650405 176 The Welcome Lady
- B T5 650406 177 Until Death Do Us
- A- T5 650407 178 Mirror, Mirror on the Wall
- B+ T5 650408 179 A Million Miles to Nowhere
- A- T5 650409 180 It's My Funeral
- A- T5 650412 181 A Matter of Pride
- A- T5 650413 182 The Lion Who Wasn't There
- A- T5 650414 183 Come Home Daughter, All is Forbidden
- A T5 650415 184 Panic
- A T5 650416 185 He was a Good Boy
- A- T5 650419 186 Incident in Ceylon
- A T5 650420 187 You Gotta Cry Sometime
- A T5 650421 188 The Wonderful Stamps from El Dorado
- A T5 650422 189 Said the Spider
- A- T5 650423 190 Poor Little Greek Girl
- A T5 650426 191 Greener Pastures
- A- T5 650427 192 Lorna is a Strange Child
- A- T5 650428 193 The Beneficiary
- A T5 650429 194 Junior
- A T5 650430 195 Make My Name Clean
- A T5 650503 196 Driver's Seat
- A- T5 650504 197 Incident on US1
- A- T5 650505 198 The Name Game ABC
- A- T5 650505 198 The Name Game AFRS#184
- A T5 650506 199 Reunion ABC
- A- T5 650506 199 Reunion AFRS#185
- B+ T5 650507 200 The Ten Year Old Car ABC
- A- T5 650507 200 The Ten Year Old Car AFRTS#186
- A- T5 650510 201 Lift to Beyond ABC
- A T5 650510 201 Lift to Beyond AFRTS#187
- A- T5 650511 202 Nightmare at 26,000 Feet ABC
- A T5 650511 202 Nightmare at 26,000 Feet AFRTS#188
- A- T5 650512 203 Around the Corner from Nowhere ABC
- A T5 650512 203 Around the Corner from Nowhere AFRTS#189
- A- T5 650513 204 Wrong Turning ABC
- A T5 650513 204 Wrong Turning AFRS#190

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- A- T5 650514 205 A Birthday Present ABC
- A- T5 650514 205 A Birthday Present AFRTS#191
- B T5 650517 206 The Gandy Walker ABC
- A- T5 650517 206 The Gandy Walker AFRTS#192
- C- T5 650518 207 Will Integrity Ruin Clint Marble (no closing) LQ
- A- T5 650519 208 Blind Man's Bluff ABC
- A T5 650519 208 Blind Man's Bluff AFRTS#194
- A T5 650520 209 Death of an Old Flame
- B T5 650521 210 Two Birds, One Stone ABC
- A T5 650521 210 Two Birds, One Stone AFRTS#195
- B+ T5 650524 211 Rocky Loves Julie ABC
- A T5 650524 211 Rocky Loves Julie AFRTS#196
- B+ T5 650525 212 The Dance Hall ABC
- A T5 650525 212 The Dance Hall AFRTS#197
- A- T5 650526 213 Incident at Phong Trang
- A- T5 650527 214 Barefoot in Athens ABC
- A- T5 650527 214 Barefoot in Athens AFRTS#198
- B+ T5 650528 215 The Protective Circle ABC
- A- T5 650528 215 The Protective Circle AFRTS#199
- B- T5 650531 216 Lake Toplitz ABC
- A T5 650531 216 Lake Toplitz AFRTS#200
- B- T5 650601 217 Mama's Girl
- A- T5 650602 218 Noose of Pearls ABC
- A T5 650602 218 Noose of Pearls AFRS#201
- A T5 650603 219 And Dream No More AFRTS#202
- C- T5 650604 220 Untrue Confession (clipped open) LQ
- C+ T5 650607 221 Two Came Back (sl clipped close)
- A- T5 650608 222 Skeletons
- A T5 650610 224 The Wishing Stone
- C- T5 650614 226 The Manor House AFRTS LQ
- A- T5 650615 227 A Bad Day's Work
- A- T5 650616 228 Incident at Simbarundi
- A- T5 650617 229 Country Boy
- A- T5 650618 230 The Banana Ball
- A- T5 650621 231 The Roper
- A- T5 650622 232 The Pigeon
- A- T5 650623 233 Goodbye Matt
- A- T5 650625 235 Ride with Death
- D+ T5 650628 236 Custody of the Mother VLQ
- A- T5 650629 237 You Can't Fight City Hall
- A- T5 650630 238 Method in the Madness ABC
- A- T5 650630 238 Method in the Madness AFRS#216
- B- T5 650701 239 Teacher, Teacher ABC
- A- T5 650701 239 Teacher, Teacher AFRS#217
- C+ T5 650702 240 Children of Death ABC
- A- T5 650702 240 Children of Death AFRS#218

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- A- T5 650705 241 Devotion ABC
- A- T5 650705 241 Devotion AFRS#219
- A T5 650706 242 Jailbreak ABC
- A- T5 650706 242 Jailbreak AFRS#220
- A- T5 650707 243 Don't Hesitate to Call ABC
- A- T5 650707 243 Don't Hesitate to Call AFRS#221
- A- T5 650708 244 A Matter of Appearances ABC
- B+ T5 650708 244 A Matter of Appearances AFRS#222
- A- T5 650709 245 Ed's War ABC
- B+ T5 650709 245 Ed's War AFRS#223
- A- T5 650712 246 Casualty of a Small War
- A T5 650713 247 The Marked Man ABC
- A- T5 650713 247 The Marked Man AFRS#224
- A- T5 650714 248 The Walls of Poison Ivy ABC
- A- T5 650714 248 The Walls of Poison Ivy AFRS#225
- A- T5 650715 249 The Big Waves ABC
- A- T5 650715 249 The Big Waves AFRS#226
- A- T5 650716 250 Flies with Honey ABC
- A- T5 650716 250 Flies with Honey AFRS#227
- A T5 650719 251 Summer's End ABC
- B+ T5 650719 251 Summer's End AFRS#229
- A T5 650720 252 Flights of Angels ABC
- B+ T5 650720 252 Flights of Angels AFRS#230
- A T5 650721 253 In Time of Trouble
- B+ T5 650722 254 Jazz Festival
- A- T5 650723 255 Whatever Happened to the 5-25
- A- T5 650726 256 In Absence of All Intelligent Life ABC
- B+ T5 650726 256 In Absence of All Intelligent Life AFRS#233
- A- T5 650727 257 I Spy Sister Sairey ABC
- A- T5 650727 257 I Spy Sister Sairey AFRS#234
- A- T5 650728 258 Death Watch ABC
- A- T5 650728 258 Death Watch AFRS#235
- A T5 650729 259 Big Deal on Sutton East ABC
- A- T5 650729 259 Big Deal on Sutton East AFRS#236
- A T5 650730 260 Joey ABC
- A- T5 650730 260 Joey AFRS#237

Which Episodes are Still Missing?

- 650609 223 *The Big Lonely* (script by Virginia Marie Cooke)
- 650611 225 *The Bottom of the Bottle* (script by Albert G. Miller);
  complete plotline and credits were recently documented and noted in the log
- 650624 234 *A Cup of Snow for Lt. Vogel* (script by George Bamber
  and likely adapted from his *Suspense* script *Lt. Langer's Last Collection*)

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The *Theatre 5* Log Methodology

The next pages have the log that had many different sources. Among the sources were:

- Listening to the programs (some recordings are incomplete, with credits and closing announcements missing)
- The official show log as supplied by Warren Somerville at a meeting in 1978, reviewed and verified by the authors
- A log prepared by the late Dick Judge in the 1990s, reviewed and verified by the authors
- Newspaper listings and articles
- Show documents found in archives and other sources
- Resources at the Library of Congress as accessed by Karl Schadow
- Online research including RadioGoldindex and documents available to the Old Time Radio Researchers Group
- Authors and performer backgrounds were researched with IMDb, Playbill, and the Internet Broadway Data Base (IBDB) and other resources identified through search engines.

All of these resources were consolidated and reviewed for consistency and verification.

Plot descriptions were drafted by Nick Palmer and reviewed by the author team.

Below is a sample listing and the sources of the information:

******* Episode 21 *******

The Scream

Network broadcast date: Monday, August 31, 1964
Genre: Human interest drama
Author: Virginia Radcliffe
Production number 28; produced on Monday, August 3, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A crane operator has reservations about taking the wrecking ball to a beautiful old house and when his unsentimental foreman forces him to go through with it, they hear a woman's scream. No body turns up but after the death of a night watchman and an encounter with a ghostly apparition, the foreman starts to wonder if this house is trying to tell him something.

Cast: Roger De Koven, Harry Bellaver, Alan Ottenheimer, Peter Fernandez, Abby Lewis

Radcliffe was a 1940s radio writer, mainly for *Cavalcade of America*; this episode was nominated for a 1965 Writers Guild of America award; Radcliffe is known among classic radio fans for *Ten Grand*, a *Suspense* episode that starred Lucille Ball.

- If an episode number has asterisks around it, it is considered by the researchers as one of the top productions of the series.
- The broadcast date, genre, and production date are from the official series log.
- Director and producer identifications are derived from the recordings, newspapers, or other available information.
- The plotline summary is based on listening to the recordings.
- The cast information is derived from the show recordings, newspapers, or other sources.
- Background about script authors is from secondary research sources as noted above. Historical context or cultural references about the script or the performers are from a wide range of sources.

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THEATRE 5 LOG

by Joseph W. Webb, Ph.D.,
Nick Palmer, and Karl Schadow

Research information as of August 22, 2025

NOTE: Episode numbers with marked with ***** are considered the best episodes of the series.

Episode 1
Hit and Run

Network broadcast date: Monday, August 3, 1964
Genre: Action melodrama
Author: Robert Cenedella
Production number 1; produced on Tuesday, June 16, 1964
Director: Ted Bell (from a newspaper photo)
Producer: not announced

Plotline: A cold-blooded hood scoffs at the law, knowing his powerful brother will always protect him. But when a young girl gets caught up in a deadly traffic accident with him, the hood discovers his brother's power has its limits.

Cast: Leon Janney, Joan Lorring, Cliff Carpenter, David Kerman

Cenedella was a radio and early TV writer, somewhat caught up in the *Red Channels* issues in the early 1950s; his radio work did not begin again until 1960s *Suspense* and he resumed his writing career in 1960s and 1970s soap operas. He wrote many mystery short stories and at age 53 in 1963 his first novel *A Little to the East* was met with positive reviews. The episode has a good "*Whistler*-esque" ending; the surviving recording is missing closing credits. Credits for this episode are derived from newspapers and trade magazines.

***** Episode 2 *****
House of Cards

Network broadcast date: Tuesday, August 4, 1964
Genre: Topical drama
Author: George Bamber
Production number 3; produced on Tuesday, June 23, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Months after a nuclear bomb left the outside world a radioactive wasteland, time, food, and oxygen begin to run out on a young couple and two children who stayed safe in a fallout shelter. Despite the severe radiation and temperatures too high for humans to exist outside, the family hears a persistent scratching sound at the shelter door...

Cast: Vicki Vola, George Petrie, Bryna Raeburn, Guy Sorel, Cecil Roy

Bamber was a young writer whose radio work began on *Suspense* in 1959; some of his writing had a sci-fi "what if?" aspect to it; he eventually left writing for corporate marketing and later became a successful and popular avocado farmer in Southern California. This episode has a good *Twilight Zone* feel to it. It was one of the series that influenced Bamber's writing.

Episode 3
Terror from Beyond

Network broadcast date: Wednesday, August 5, 1964
Genre: Science fiction
Author: Robert Newman
Production number 2; produced on Wednesday, June 17, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A group of scientists establish contact with intelligent life on the moon, only to have that life reach back down to Earth and possess one of them.

Cast: Robert Dryden, Ralph Camargo, Gilbert Mack

Newman was a writer for *Inner Sanctum*, *Murder at Midnight*; FDR's radio strategist; a founder of Radio Writers Guild; this was a remake of *Murder at Midnight* episode *Terror Out of Space*.

Episode 4
Homecoming

Network broadcast date: Thursday, August 6, 1964
Genre: Psychological drama
Author: George Bamber
Production number 7; produced on Tuesday, June 30, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Since her husband died, Agatha has prayed for his return. But when her prayers are answered and he shows up in the middle of the night, she's reminded of just how miserable life with him was.

Cast: Margaret Hamilton, Mary Jane Higby, Daniel Ocko

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Episode 5
The $245,000 Smile

Network broadcast date: Friday, August 7, 1964
Genre: Crime comedy
Author: Richard Holland
Production number 6; produced on Monday, June 29, 1964
Director: Ted Bell; Producer: not announced

Plotline: A woman arrives at an escort service looking for a gigolo with very particular features. Why? Because she and her husband have very particular plans for his corpse.

Cast: Connie Lembcke, Bryna Raeburn, Bob Dryden, Merrill Joels

Holland was a 1950s TV writer and actor; the plot of this episode would not work with modern DNA forensics.

Episode 6
Rebellion Next Week

Network broadcast date: Monday, August 10, 1964
Genre: Comedy melodrama
Author: Robert Cenedella
Production number 5; produced on Thursday, June 25, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A high school English teacher discovers that one of his air-headed students is in fact part of a race of super-intelligent mutants, disguised as teenagers and plotting to take over the world.

Cast: Evie Juster, Bryna Raeburn, Ivor Francis, Bob Hastings

Was originally used on *Suspense* 1961-09-03 as *The Juvenile Rebellion.*

Episode 7
Big Dog

Network broadcast date: Tuesday, August 11, 1964
Genre: Psychological drama
Author: Richard McCracken
Production number 11; produced on Saturday, June 6, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Once a star of stage and screen, Leslie Adams now struggles to get acting work thanks to his terrible memory. But when his studio executive nephew invites him to an exclusive party that promises to be filled with Hollywood power players, Leslie sees his chance to get back on top. Too bad an unexpected guest has other plans.

Cast: John Griggs, Ralph Camargo, George Petrie, Bob Hastings, Marty Meyers

McCracken was a successful 1950s TV writer; much of the story is told through the thoughts of the main character as he converses with others or is planning what he should do next; an interesting approach to the effects of a developing case of senility.

Episode 8
Jump, Jump

Network broadcast date: Wednesday, August 12, 1964
Genre: Topical drama
Author: Raphael David Blau
Production number 4; produced on Wednesday, June 24, 1964
Director: Ted Bell; Producer: not announced

Plotline: Depressed that his novel isn't connecting with audiences, a young writer decides to jump off a building. While a police officer tries to talk him off the ledge, the crowd below cheers for him to jump. Has the novelist finally found his crowd pleaser?

Cast: Jack Manning, Jean Gillespie, Ian Martin, Sam Raskyn, Ralph Bell

Blau wrote for radio starting in the mid-1940s; he had studied psychology and collaborated on screenplays with psychological themes such as *Bedtime for Bonzo* (a comedy about getting insights into instinctual human behavior) and *Fear Strikes Out* (biography of baseball player Jimmy Piersall's struggle with depression); "Breton" is mentioned as the last name of the girlfriend... Ex-NYerBlau had moved to Nova Scotia near Cape Breton; sports concession owner "Harry Weldon" is probably a reference to "Harry M. Stevens" who had all of the NYC stadium food concessions for many years, and has been considered as the inventor of the "hot dog," a title that some sports concession historians dispute, and is considered the inventor of the baseball scorecard sold to fans as they enter the stadium.

Episode 9
Melodrama

Network broadcast date: Thursday, August 13, 1964
Genre: Comedy drama
Author: Robert Cenedella
Production number 8; produced on Wednesday, July 1, 1964
Director: Ted Bell; Producer: not announced

Plotline: Desperate for a good mystery, a Broadway producer gets more than he bargained for when an aspiring ingenue arrives at his door with a story of fraud and murder.

Cast: Rosemary Rice, George Petrie, Lon Clark

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Likely adapted from Cenedella's short story that appeared almost 20 years before in the UK publication *Blimey* [v5 #3, February 1944].

***** Episode 10 *****
The Stranger

Network broadcast date: Friday, August 14, 1964
Genre: Psychological drama
Author: Robert Cenedella
Production number 18; produced on Thursday, July 16, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A couple discovers a stranger living in their guest room who swears one of them invited him to stay for a week — he just won't say which one. When he refuses to leave, it sets off an escalating battle of wills that threatens to change the marriage forever.

Cast: Elliott Reid, Elspeth Eric, James Monks

Episode 11
The Fun Party

Network broadcast date: Monday, August 17, 1964
Genre: Topical comedy
Author: Phyllis Coe
Production number 16; produced on Tuesday, July 14, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Carl Wyatt muddles through a dull, colorless life in his small apartment until he receives a call out of the blue — one of his downstairs neighbors is throwing a party and they'd like him to attend. As if by magic, once he's surrounded by these sophisticated, beautiful people, he becomes wittier and more charming. But can he resist his old habits long enough to stay one of the "Golden People"?

Cast: Gilbert Mack, George Petrie, Bryna Raeburn, Cliff Carpenter, Connie Lembcke

Coe was a 1950s television writer.

Episode 12
The New Order

Network broadcast date: Tuesday, August 18, 1964
Genre: Science fiction
Author: Don Haring
Production number 15; produced on Monday, July 13, 1964
Director: Ted Bell; Producer: not announced

Plotline: The first law of robotics is that a robot shall not harm a human. But when a scientist at a robot factory removes this from their new line, it sets off a robot revolt that threatens to take over the world.

Cast: Jay Barney, Bob Dryden, Jack Manning, Jack Grimes, Owen Jordan

Haring was primarily a detective story writer who moved to Australia after WW2 and was one of the writers for the *Larry Kent* detective pulps there, writing about a novel a month. As a pulp writer, Haring also used the pseudonyms "Clay Anthony," "Sam Bradford," "Larry Kent," and "Brett Waring." In an op-ed in *Variety*, he claimed to have written more than 3,000 radio scripts, mainly in Australia, and directed about 1,500 radio productions.

***** Episode 13 *****
Ring of Evil

Network broadcast date: Wednesday, August 19, 1964
Genre: Social drama
Author: Raphael David Blau
Production number 19; produced on Friday, July 17, 1964
Director: Ted Bell; Producer: not announced

Plotline: After a series of obscene phone calls, Lorraine desperately searches for help. The police have no leads and her friends are useless, so she takes matters into her own hands by turning the tables on this creep. But as she draws him deeper into her own web of seduction, the horrifying truth starts to become clear.

Cast: Vicki Vola, Roger De Koven, Anne Costello, Elliott Reid, Hal Hackett

"Hotel Phyllis" is the name of the hotel of the suicide jumper in *Jump, Jump*; the same hotel name is used here for a proposed meeting place.

Episode 14
Your Time is Up

Network broadcast date: Thursday, August 20, 1964
Genre: Human interest drama
Author: Raphael David Blau
Production number 9; produced on Thursday, July 2, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Nothing's gone right since Rhoda left New York for the country. She lost a child. Her marriage is on the rocks. And now her lover wants to end their affair. Her one ray of hope? The strange vision that haunts her, predicting her husband's tragic death in a train crash. Could it be the escape she's been waiting for? Or a descent into even more misery?

Cast: Natalie Priest, Paul McGrath, Betty Walker, Norman Rose

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Episode 15
Molecule Masquerade

Network broadcast date: Friday, August 21, 1964
Genre: Comedy mystery
Author: Sherman H. Dryer
Production number 22; produced on Wednesday, July 22, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Scott Douglas returns home from work to discover he is guilty of a murder committed halfway around the world. As he and his wife unravel the mystery, they discover there really are two Scott Douglas' and everything they thought they knew about the universe is about to change.

Cast: George Petrie, Luis van Rooten, James Monks, Vicki Vola, Peter Fernandez

Dryer was producer-director of 1940s Peabody Award winner *Human Adventure* and creator of the groundbreaking series *Exploring the Unknown* and the early sci-fi series *Two Thousand Plus*; this is a reused script, "The Other Man," from the *Two Thousand Plus* broadcast of 1950-06-07; recording includes PSA for radio advertising before closing credits.

Episode 16
A Caller at Midnight

Network broadcast date: Monday, August 24, 1964
Genre: Detective mystery
Author: Robert A. Arthur
Production number 17; produced on Wednesday, July 15, 1964
Director: Ted Bell; Producer: not announced

Plotline: When a reporter nabs an exclusive interview with a former spy, she's disappointed to learn just how dull espionage is in reality. But once a counterspy crashes their interview, she's desperate for a little less excitement.

Cast: Jackson Beck, Ivor Francis, Mitzi Gould, Gilbert Mack

Arthur was a long-time radio writer known mainly for *Mysterious Traveler* and its related programs such as *Strange Dr. Weird* and *The Sealed Book*. Some of his scripts were re-used when *Suspense* returned to New York productions from 1959 to 1962.

Episode 17
Dream of Death

Network broadcast date: Tuesday, August 25, 1964
Genre: Psychological drama
Author: Robert Newman
Production number 20; produced on Monday, July 20, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A reporter penning a book on hallucinogens gets the rare opportunity to be the subject of a cutting edge study on the drugs. But when he wakes up to discover the doctor who performed the experiment murdered on the lab floor, he knows he's trapped in the ultimate bad trip.

Cast: William Redfield, Gertrude Warner, Guy Sorel, William Griffis

***** Episode 18 *****
The Late Matthew Dillard

Network broadcast date: Wednesday, August 26, 1964
Genre: Melodrama
Author: Robert Cenedella
Production number 21; produced on Tuesday, July 21, 1964
Director: not known at this time; Producer: not announced

Plotline: A handful of elite literary types have gathered to celebrate the life and work of Nobel Prize winning novelist Matthew Dillard. But when Dillard's mentally ill old friend shows up and it becomes clear he's really the one behind the author's celebrated work, it puts the legitimacy of their entire community into question.

Cast: Jack Grimes, Roger De Koven, John Gibson, Ann Teeman

Episode 19
My Other Self

Network broadcast date: Thursday, August 27, 1964
Genre: Comedy drama
Author: Robert Cenedella
Production number 27; produced on Friday, July 31, 1964
Director: Ted Bell; Producer: not announced

Plotline: An uptight man returns home from a three-week vacation to discover someone hasn't just been living in his apartment, they've been living his life. Considering all the calls he's now getting from beautiful women, it sounds like this impersonator's having a lot more success at it than he ever did!

Cast: William Redfield, Walter Kinsella, Adrienne Bayan, Sam Raskyn

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Episode 20
Incident at Apogee

Network broadcast date: Friday, August 28, 1964
Genre: Space-age drama
Author: William N. Robson
Production number 13; produced on Thursday, July 9, 1964
Director: Ted Bell; Producer: not announced

Plotline: In outer space to attempt the very first spacewalk, a rookie astronaut has no idea that his veteran co-pilot harbors fierce resentment towards him, convinced the rookie is sleeping with his wife. He's about to find out at the worst possible time…

Cast: Ralph Camargo, Joan Shea, Jack Manning, George Petrie, Cliff Carpenter, Richard Herd

The first actual spacewalk was in March 1965 by a Russian cosmonaut; Robson was a legendary radio writer, producer, and director; at this time he was working at Voice of America.

***** Episode 21 *****
The Scream

Network broadcast date: Monday, August 31, 1964
Genre: Human interest drama
Author: Virginia Radcliffe
Production number 28; produced on Monday, August 3, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A crane operator has reservations about taking the wrecking ball to a beautiful old house and when his unsentimental foreman forces him to go through with it, they hear a woman's scream. No body turns up but after the death of a night watchman and an encounter with a ghostly apparition, the foreman starts to wonder if this house is trying to tell him something.

Cast: Roger De Koven, Harry Bellaver, Alan Ottenheimer, Peter Fernandez, Abby Lewis

Radcliffe was a 1940s radio writer, mainly for *Cavalcade of America*; this episode was nominated for a 1965 Writers Guild of America award; Radcliffe is known among classic radio fans for *Ten Grand*, a *Suspense* episode that starred Lucille Ball.

Episode 22
Outside Time

Network broadcast date: Tuesday, September 1, 1964
Genre: Space-age drama
Author: Lawrence Weinberg
Production number 23; produced on Monday, July 27, 1964
Director: Ted Bell; Producer: not announced

Plotline: An orbiting astronaut disappears from the radar track, reappearing in Mission Control moments later where he struggles to communicate an urgent message. He's just been through a profound, uncanny experience that he's desperate to share with the rest of mankind… but is it already too late?

Cast: Al Hodge, Maurice Tarplin, Jack Grimes, George Petrie, Richard Keith

Weinberg was a young lawyer in NY who was attempting to start his career as a playwright; he did have some plays off-Broadway in the 1960s. The circulating recording has a promo about the value of radio advertising; circulating file is a KGO San Francisco aircheck.

Episode 23
The Fix

Network broadcast date: Wednesday, September 2, 1964
Genre: Topical melodrama
Author: Robert Newman
Production number 30; produced on Wednesday, August 5, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Craving some heroin, an addict breaks into a doctor's office and threatens him with a fake gun. The bad news? This is a psychiatrist who only has some tranquilizers, not an MD who might have a wider range of medications stored in the office. But the really bad news is sitting in the waiting room with a real gun.

Cast: Cliff Carpenter, Staats Cotsworth, Ian Martin

***** Episode 24 *****
The Trouble with Alfie

Network broadcast date: Thursday, September 3, 1964
Genre: Suspense drama
Author: George Bamber
Production number 26; produced on Thursday, July 30, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Alfie loves shocking his family with tall tales of mass murder and dismembered corpses. But when bodies actually start piling up in the neighborhood and the police begin

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poking around, his mom can't help but wonder if there might be some truth to Alfie's sick jokes.

Cast: Jack Grimes, James Monks, Bryna Raeburn, Ian Martin

Episode 25
Cry in the Night

Network broadcast date: Friday, September 4, 1964
Genre: Topical melodrama
Author: Raphael David Blau
Production number 12; produced on Wednesday, August 26, 1964
Director: Ted Bell; Producer: not announced

Plotline: The screams of a girl being assaulted in a Brooklyn courtyard set off a moral debate between a man and his wife. Inspired by the murder of Kitty Genovese which took place just six months before the broadcast.

Cast: Vicki Vola, Luis van Rooten, Ben Yaffe, Marilyn Moore

The surviving recording is from AFRTS; the ABC log identifies this production as "12A" indicating there must have been issues that required a second production five weeks later: "(Remake) (Orig. made 7/17/64 #12)"; story was inspired by the Kitty Genovese murder in March 1964; a second *Theatre 5* episode, #253 *In Time of Trouble* also used the Genovese incident to inspire its storyline; the second AFRTS PSA features Hans Conried.

Episode 26
Sorry to Let You Go

Network broadcast date: Monday, September 7, 1964
Genre: Human interest drama
Author: Ian Martin
Production number 29; produced on Tuesday, August 4, 1964
Director: Ted Bell; Producer: not announced

Plotline: After getting fired and replaced by a computer, a sad sack decides to hide the truth from his wife, frantically searching for a new job. But worse his predicament gets, the more he becomes convinced he'd be worth more to his wife dead than alive.

Cast: Ralph Camargo, Evie Juster, Anne Seymour, Robert Dryden, Gilbert Mack

CBS Radio Mystery Theater 1977-10-21, same title; Martin was a radio actor from its earliest days but was also a radio writer.

Episode 27
Incident at Shadow Valley

Network broadcast date: Tuesday, September 8, 1964
Genre: Suspense drama
Author: Raphael David Blau
Production number 25; produced on Wednesday, July 29, 1964
Director: Ted Bell; Producer: not announced

Plotline: A mysterious stranger calling himself Mr. Janus settles in at the counter of a truck stop diner, upsetting the regulars with his eerie predictions and ugly mug. As his predictions of illness and death prove true, the diner's owner decides he's had enough…

Cast: John Gibson, Arlene Walker, Jackson Beck, Robert Dryden, George Petrie, Richard Herd

Jackson Beck plays "Mr. Janus"; Janus was the Roman god of beginnings and transitions, depicted as having two faces, one looking toward the past and the other looking toward the future.

Episode 28
The Decoration

Network broadcast date: Wednesday, September 9, 1964
Genre: Melodrama
Author: Joseph Cochran
Production number 31; produced on Thursday, August 6, 1964
Director: Ted Bell; Producer: not announced

Plotline: Behind the Iron Curtain, a comrade wears her star-shaped medallion proudly, knowing it proves her staunch loyalty to the Party — after all, she earned it by turning in her own father as a traitor. But as she arrives in the United States on a mission, her loyalty is put into question, and now it's her own daughter eyeing that star-shaped medallion…

Cast: Vasek Simek, Kate Wilkinson, Abby Lewis, Mark O'Daniels, Evie Juster, Owen Jordan

Cochran was a 1940s writer in radio and expanded into television in the 1950s.

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Episode 29
First Encounter

Network broadcast date: Thursday, September 10, 1964
Genre: Science fiction
Author: Leonard Stadd
Production number 14; produced on Friday, July 10, 1964
Director: Warren Somerville; Producer: not announced

Plotline: The first astronauts to ever land on the moon discover they're not alone. A vastly superior race of creatures has settled under the moon's surface, and they have terrifying plans for their new visitors.

Cast: Jackson Beck, William Mason, Toni Darnay, Bret Morrison, Robert Dryden

Stadd was a 1950s television writer who would go on to write scripts for *Time Tunnel*, *Man from UNCLE*, *Room 222.*

Episode 30
To Whom It May Concern

Network broadcast date: Friday, September 11, 1964
Genre: Topical melodrama
Author: Bill Gammie
Production number 24; produced on Tuesday, July 28, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Convinced an employee is stealing their designs, the owners of a manufacturing company tap his phone. When the bug fails to prove anything, it only makes them more paranoid, using increasingly invasive methods to spy on increasingly more employees — including each other.

Cast: Jackson Beck, Larry Haines, Robert Dryden, Daniel Ocko, Natalie Priest

Gammie was a 1950s TV writer.

Episode 31
The Noon Stars

Network broadcast date: Monday, September 14, 1964
Genre: Drama
Author: Richard McCracken
Production number 37; produced on Friday, August 21, 1964
Director: Ted Bell; Producer: not announced

Plotline: The arrival in a small puritanical community of a strange boy who claims he can see the stars during the day inspires a wave of fear and suspicion. But when they finally drive the boy out, he doesn't leave empty-handed…

Cast: Paul McGrath, Cecil Roy, Lorraine MacMartin, Bryna Raeburn, Alice Yourman, Tom McDermott, Evie Juster

A character is named "Elspeth," which may be a nod to actor-writer Elspeth Eric.

Episode 32
My Brother's Keeper

Network broadcast date: Tuesday, September 15, 1964
Genre: Crime melodrama
Author: Robert Newman
Production number 33; produced on Monday, August 17, 1964
Director: Ted Bell; Producer: not announced

Plotline: A doctor's staunch moral code is put to the test when a gangster's moll shows up at his door pleading for him to save her ruthless boyfriend's life. Making things even harder? The gangster is the doctor's own brother!

Cast: Peggy LeRoy, Lon Clark, Nat Polen, Bill Cappola

Inside joke: drama opens with public address system announcement "Dr. Somerville, call your office," a reference to director Warren Somerville.

Episode 33
The Big Freeze

Network broadcast date: Wednesday, September 16, 1964
Genre: Science melodrama
Author: Sol Panitz
Production number 38; produced on Monday, August 24, 1964
Director: Ted Bell; Producer: not announced

Plotline: A man with a fatal heart condition takes the radical step of putting his body into a frozen state until a treatment is available. Little does he know, he's got some terrifying surprises waiting for him when he thaws.

Cast: Jackson Beck, Jack Grimes, George Petrie, Evie Juster, Geraldine Hanning

Panitz was a radio writer in the 1940s and 1950s.

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Episode 34
The Understudy

Network broadcast date: Thursday, September 17, 1964
Genre: Melodrama
Author: Max Berton
Production number 36; produced on Thursday, August 20, 1964
Director: not known at this time; Producer: not announced

Plotline: After a string of failures, an actor is thrilled to finally be starring in a hit play. That's a problem for his understudy, who's never going to get his shot if the star never takes a sick day. As the play grows in popularity, moving up to Broadway, the understudy decides to take matters into his own hands…

Cast: William Redfield, Teri Keane, Luis van Rooten, Maurice Tarplin

Berton was a radio and TV writer (*Captain Video*, *Mr. I-Magination*) and a playwright.

Episode 35
The Group

Network broadcast date: Friday, September 18, 1964
Genre: Psychological drama
Author: George Bamber
Production number 32; produced on Friday, August 7, 1964
Director: Warren Somerville; Producer: not announced

Plotline: An old woman is brutally murdered and the investigation leads to her therapy group at a psychiatric hospital, where the weekly analysis session becomes an interrogation with the therapist playing detective, working through his patients' neurosis to find the truth.

Cast: Guy Sorel, Elspeth Eric, Bryna Raeburn, Bill Griffis, William Redfield, Harry Bellaver

Sponsor Magazine of 1964-09-21 claims *Theatre 5* has 61 stations.

Episode 36
The Kiss Off

Network broadcast date: Monday, September 21, 1964
Genre: Comedy melodrama
Author: Mordecai Siegal
Production number 41; produced on Friday, August 28, 1964
Director: Ted Bell; Producer: not announced

Plotline: After three decades behind bars, a gangster is released from prison with one thing on his mind: revenge. But as he starts to get the old gang back together, he's shocked to discover just how much the streets have changed since he was locked up.

Cast: John Gibson, Helen Craig, David Kerman, Jane Ward, Roc Rogers, Joe Boland

Siegal went on years later to write 34 successful books about cats, dogs and horses.

Episode 37
The Odyssey of Number 14

Network broadcast date: Tuesday, September 22, 1964
Genre: Space-age drama
Author: Bruce Bassett
Production number 40; produced on Thursday, August 27, 1964
Director: Harry Nelson; Producer: not announced

Plotline: What has happened to Ted Shaw? A radio reporter investigating the strange disappearance of an astronaut on an orbital mission runs into bureaucratic runarounds and a baffling mystery.

Cast: John Thomas, Lenka Peterson, Jay Barney, Lon Clark, Cliff Carpenter

Bassett was mainly involved in TV writing and production. Surviving recording is from ABC feed with Fred Foy announcing the timing of breaks.

Episode 38
We Are All Alone

Network broadcast date: Wednesday, September 23, 1964
Genre: Science fiction drama
Author: Shane Stevens
Production number 39; produced on Tuesday, August 25, 1964
Director: Harry Nelson; Producer: not announced

Plotline: Broadcasting from an observatory, a reporter gets the scoop of a lifetime when scientists receive noise patterns from billions of miles away. Are these messages from another planet? Proof of intelligent life in our galaxy? A supreme being of some kind? The answer may reveal more about us than any alien intelligence.

Cast: Nat Polen, Teri Keane, Ralph Camargo, Guy Sorel, Frank Thomas

Shane Stevens was a young writer whose first novel was published in 1966. This is a sci-fi drama and is unlike the crime novels that Stevens would become famous for. He was recognized by famous novelist Stephen King in a 1989 novel, bringing Stevens's work to the attention of a wider audience; he wrote two novels under the name "JW Rider"; surviving recording is from ABC feed with Fred Foy announcing the timing of breaks.

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Episode 39
The Evil That Men Do

Network broadcast date: Thursday, September 24, 1964
Genre: Human interest drama
Author: Raphael David Blau
Production number 34; produced on Tuesday, August 18, 1964
Director: Harry Nelson; Producer: not announced

Plotline: Crime can be wiped out tomorrow! So claims a scientist whose breakthrough tranquilizer has eliminated all violent, anti-social tendencies from the prisoners and juvenile delinquents he's experimented on. But when you play with Mother Nature, she doesn't always play nice...

Cast: Ian Martin, Court Benson, Jackson Beck, Jan Miner, George Petrie

Surviving recording is from ABC feed with Fred Foy announcing the timing of breaks; this is not just a drama, but also somewhat of comedic look at unintended consequences and schemes where someone outsmarts themselves.

Episode 40
A Genuine Grenotte

Network broadcast date: Friday, September 25, 1964
Genre: Human interest
Author: Robert Cenedella
Production number 10; produced on Friday, July 3, 1964
Director: Ted Bell; Producer: not announced

Plotline: An art dealer gets more than he bargained for when he and his wife drive out to the middle of nowhere to cheat an aging blind man out of a valuable painting.

Cast: John Gibson, Fran Carlon, Peter Fernandez, Larry Haines

Surviving recording is from ABC feed with Fred Foy announcing the timing of breaks; AFRTS#37.

Episode 41
Look Who's Talking

Network broadcast date: Monday, September 28, 1964
Genre: Science fiction
Author: Richard McCracken
Production number 45; produced on Friday, September 4, 1964
Director: Ted Bell; Producer: not announced

Plotline: A marine biologist closes in on the breakthrough of his career: human communication with dolphins. But as his supervisor's experiments on the creatures become more dangerous, the biologist's "conversations" with them start feeling less like science and more like madness.

Cast: William Redfield, Bryna Raeburn, Evie Juster, Owen Jordan, June Graham, Ralph Bell, Edward Bryce

Surviving recording is from ABC feed with Fred Foy announcing the timing of breaks; dolphins were a very popular topic at the time of the airing because of the *Flipper* movie (1963) and a sequel (1964) and the *Flipper* television series (1964-1967); there were many news stories about the intelligence of dolphins related to the release of the movies and also as general information in these years. Some were related to the CIA's Project OXYGAS (1964) that attempted to train dolphins as saboteurs, trained to attach explosive devices to enemy ships, and the NASA dolphin experiments to develop interspecies communications (1965; perhaps it was practice for meeting aliens on the moon or planets), culminating the popular George C. Scott film *The Day of the Dolphin* (1973) based on a 1967 French novel.

***** Episode 42 *****
The Wrong Arm of Justice

Network broadcast date: Tuesday, September 29, 1964
Genre: Crime melodrama
Author: Leonard Stadd
Production number 35; produced on Wednesday, August 19, 1964
Director: Ted Bell; Producer: not announced

Plotline: Eager to impress his powerful father-in-law, an ambitious DA agrees to take part in an extrajudicial trial. The courtroom? A vacant farmhouse. The defendant? A shrewd gangster who's managed to escape justice time and again. But who is the real criminal here?

Cast: John Seymour, George Petrie, George Baxter, Connie Lembcke, Mark O'Daniels, Marty Meyers

Surviving recording is from ABC feed with Fred Foy announcing the timing of breaks.

Episode 43
A Very Private Phone Call

Network broadcast date: Wednesday, September 30, 1964
Genre: Comedy melodrama
Author: Robert A. Arthur
Production number 42; produced on Tuesday, September 1, 1964
Director: Harry Nelson; Producer: not announced

Plotline: Mrs. Williams dotes on her much-older husband, a cruel shipping magnate who's always insisted on doing business over the phone instead of traveling. When he dies suddenly, she finds herself waiting by the phone for the ultimate long distance call — from beyond the grave!

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Cast: Joyce Gordon, Gertrude Warner, Ben Yaffe, Ralph Camargo, Hal Burdick

Though not related to a *Mysterious Traveler* script, Robert Arthur had used catalepsy as a plot element in at least one *Mysterious Traveler* script, a missing episode 1949-01-20 *Death is My Partner*. Ever since Poe used it in *Premature Burial*, it was a common theme for some mystery and horror writers. A 1961 episode of *Thriller* with Boris Karloff that adapted the Poe story was still in the minds of TV viewers. The *Suspense* episode *Dead Ernest* is the most popular radio use of the condition in a storyline; *Dead Ernest* had a modestly humorous ending, this *Theatre 5* episode has a very funny one, similar in style to what might have been done on the *Night Gallery* TV series a few years later.

Episode 44
John Hansen, Hermit

Network broadcast date: Thursday, October 1, 1964
Genre: Topical melodrama
Author: Phyllis Coe
Production number 43; produced on Wednesday, September 2, 1964
Director: Ted Bell; Producer: not announced

Plotline: Always on the lookout for oddballs, a game show producer spots the perfect guest for his program — a homeless man who's chosen to leave the modern world behind and live alone in a city park. But when this modern-day Thoreau agrees to appear as a game show contestant, he has no idea how much his life is about to change.

Cast: Stan Watt, Fran Carlon, George Petrie, Evie Juster, Cecil Roy, Gar Wood

***** Episode 45 *****
Subject Number 428A

Network broadcast date: Friday, October 2, 1964
Genre: Psychological drama
Author: Robert Cenedella
Production number 44; produced on Thursday, September 3, 1964
Director: Harry Nelson; Producer: not announced

Plotline: It's a strange kind of locked-room mystery in a lecture hall: two university professors shot dead and a computer smashed to pieces. What happened? The tragic end to a love triangle? Or a science experiment gone horribly wrong? One witness promises to shed light on this baffling mystery — and challenge our understanding of man's free will in the process.

Cast: Donald Buka, Ivor Francis, Jack Manning, Court Benson

Episode 46
The Arithmetic of Honor

Network broadcast date: Monday, October 5, 1964
Genre: Drama
Author: Raphael David Blau
Production number 52; produced on Wednesday, September 16, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Maria, a shy factory worker in West Berlin is swept off her feet by Hans, a charming defector from the other side of the Wall. It's been a year since his daring escape and now that he's a free man with all his papers, he wants to celebrate with a trip to East Berlin. But once they're on the other side, and he's disappeared with Maria's identification, it becomes clear Hans hasn't told her the whole truth.

Cast: William Redfield, Luis van Rooten, Daniel Ocko, Evie Juster, Connie Lembcke

Episode 47
The Last Land Rush

Network broadcast date: Tuesday, October 6, 1964
Genre: Science fiction
Author: George Bamber
Production number 53; produced on Thursday, September 17, 1964
Director: Ted Bell; Producer: not announced

Plotline: In an overcrowded future, a desperate couple join a government contest for the last available plots of land - the median of a superhighway. It's a brutal fight for survival, where contestants are forced to kill or be killed and even if they manage to win by holding onto their plot for 24 hours, they'll come out the other side a shell of their former selves.

Cast: Dwight Weist, Sam Raskyn, Fran Carlon, Rosemary Rice, Cecil Roy, Wayne Tippit

Episode opens with a spoken plot description rather than an opening scene with the series name; Foy is not heard until the beginning of the drama; Bamber liked the environmental apocalyptic storylines and his sole book *The Sea is Boiling Hot* (1971) is considered to be a readable entry in what some call "enviro-disaster porn" novels.

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Episode 48
Echo of Madness

Network broadcast date: Wednesday, October 7, 1964
Genre: Psychological drama
Author: George Lowther
Production number 49; produced on Friday, September 11, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Judith Morgan checks into Room 6 in a strange hotel. It's closed for the season, yet fully staffed. The people seem familiar but swear they've never met her. Is it a dream? Deja vu? And who is the mysterious Mr. Mansfield who invited her to be a guest? Judith is desperate for the truth, but may be descending into madness.

Cast: Elspeth Eric, James Monks, Mary Jane Higby, Ivor Francis

Lowther was an established radio writer, especially known for *Superman.*

Episode 49
Justice is an Uncertain Thing

Network broadcast date: Thursday, October 8, 1964
Genre: Melodrama
Author: Max Berton
Production number 46; produced on Tuesday, September 8, 1964
Director: Ted Bell; Producer: Ted Bell

Plotline: A criminal laying low in Mexico gets some bad news: a new law will allow authorities to extradite him back to the United States to face justice. As law enforcement closes in, he leans on his corrupt lawyer to find a way out, but he's about to discover that justice is not always handed out by the law…

Cast: George Petrie, Frances Spanier, Ralph Camargo, Martin Rudy, Sam Nudell

Episode 50
I'm Sorry, Mom

Network broadcast date: Friday, October 9, 1964
Genre: Psychological drama
Author: Vernon Delston
Production number 47; produced on Wednesday, September 9, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Convinced his mother doesn't care about him, the scion of a wealthy dynasty makes a deal with some hoods: fake his kidnapping and they'll split the ransom. What could go wrong? Turns out, a lot when you don't really know the criminals you've gotten into business with — or your own family.

Cast: Peter Fernandez, Lorraine MacMartin, Robert Dryden, Jack Grimes, Frank Thomas

Delston was a TV writer.

Episode 51
All the Bright Young Ones

Network broadcast date: Monday, October 12, 1964
Genre: Social
Author: Virginia Radcliffe
Production number 50; produced on Monday, September 14, 1964
Director: Warren Somerville; Producer: not announced

Plotline: In a world where everyone over 40 is considered a senior citizen, a middle-aged college professor finds himself in forced retirement, working as a doorman and ignored by his estranged son — the 21-year-old mayor of New York City. But when the doorman finally snaps, his hysterical rant lands him in jail and on the evening news, making him a mess the Mayor needs to clean up one way or another.

Cast: Ralph Camargo, William Redfield, Larry Robinson, Rosemary Rice, Peter Fernandez

Episode 52
The Autocrat

Network broadcast date: Tuesday, October 13, 1964
Genre: Melodrama
Author: William Kendall Clarke
Production number 51; produced on Tuesday, September 15, 1964
Director: Ted Bell; Producer: not announced

Plotline: An aging battle-axe maintains total control of her terrified family, but when she resorts to lying to her husband's boss and hiding her daughter's letters from her, they decide she's finally gone too far…

Cast: Mary Jane Higby, Connie Brigham, Humphrey Davis, Court Benson, Nat Polen

Clarke was an established radio and TV writer.

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******* Episode 53 *******

The Dog Killer

Network broadcast date: Wednesday, October 14, 1964
Genre: Horror drama
Author: Richard McCracken
Production number 54; produced on Friday, September 18, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Have you heard the rumor about the weird woman who lives down the dirt road? One kid says she's a witch. Another saw her kill a dog. The truth is, she's just a sad spinster who lives with her cruel mother, but as the savage lies and harassment from the neighborhood kids grows, the real horror begins.

Cast: Abby Lewis, Alice Yourman, Evie Juster, Rosemary Rice, George Petrie, Sonny LaRocco, Christopher Votos

******* Episode 54 *******

The Good Samaritans

Network broadcast date: Thursday, October 15, 1964
Genre: Human interest
Author: Peter Irving
Production number 48; produced on Thursday, September 10, 1964
Director: Ted Bell; Producer: not announced

Plotline: When a group of strangers discover a man lying in the middle of the road naked and badly beaten, it sparks a debate about the right thing to do. We're brought inside the man's thoughts, fighting to cling to life as the samaritans struggle to come to a decision.

Cast: Ian Martin, Gilbert Mack, Alice Yourman, Vicki Vola, Robert Dryden, Cliff Carpenter

Irving was a 1950s radio writer, known best for *True Detective Mysteries.*

Episode 55

The Captive Spirit

Network broadcast date: Friday, October 16, 1964
Genre: Melodrama
Author: Don Haring
Production number 56; produced on Tuesday, September 22, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A PI has his suspicions when he's hired to track down a rich man's daughter who has only been gone for five hours. But when a well-meaning journalist comes across the terrified girl hiding on a train and lets her lay low in his hotel room, that's when the real mystery begins.

Cast: Paul McGrath, Joan Lorring, Ian Martin, Stan Watt, Yaphet Kotto

25-year-old Yaphet Kotto, yet to become famous for his roles in the movies *Live and Let Die* as villain "Mr. Big" (1973), *Alien* (1979), and as "Lt. Giardello" on NBC's *Homicide: Life on the Street*, makes the first of two *Theatre 5* appearances.

Episode 56

An Honorable Way to Die

Network broadcast date: Monday, October 19, 1964
Genre: Mystery
Author: not known at this time
Production number 58; produced on Thursday, September 24, 1964
Director: not known at this time; Producer: not announced

Plotline: On a flight bound for Los Angeles, an aspiring actress finds herself sitting next to a cynical screenwriter whose sour perspective makes her fear of flying even worse. And that's before the landing gear jams and the pilot announces they're headed for a crash landing!

Cast: Luis van Rooten, Rosemary Rice; rest of cast not known at this time

Episode 57

The Man Who Loved Jellyroll

Network broadcast date: Tuesday, October 20, 1964
Genre: Melodrama
Author: Albert G. Miller
Production number 60; produced on Monday, September 28, 1964
Director: Warren Somerville; Producer: not announced

Plotline: After getting knocked unconscious with a golf club, Fred Lambert wakes up in the hospital with the ability to read people's minds. That creates trouble for his wife and his assistant who've been plotting his murder.

Cast: James Monks, Fran Carlon, George Petrie, Gertrude Warner, Ralph Camargo

Miller started in advertising in the late 1920s and became a gag writer for Fred Allen, Ben Bernie, and George Jessel, created plotlines for *Buck Rogers* radio serial, wrote for radio and TV's *Official Detective* series, *CBS Radio Workshop*, and eventually wrote children's books, especially for the *Sesame Street* franchise.

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Episode 58
Captain Gamble's Uniform

Network broadcast date: Wednesday, October 21, 1964
Genre: Drama
Author: Richard McCracken
Production number 55; produced on Monday, September 21, 1964
Director: Ted Bell; Producer: Ted Bell

Plotline: At the height of World War II, a tyrannical sea captain's vessel is shipwrecked on a tiny South Sea island where he discovers that his personality undergoes a remarkable change depending on the uniform he wears.

Cast: Peter Donald, Evie Juster, Guy Sorel, George Petrie, Gilbert Mack, Sam Raskyn

Peter Donald was famous for his participation as "Ajax Cassidy" in Allen's Alley on the *Fred Allen* show. WLS Chicago aircheck.

Episode 59
Including Murder

Network broadcast date: Thursday, October 22, 1964
Genre: Mystery
Author: Sam Elkin
Production number 59; produced on Friday, September 25, 1964
Director: Ted Bell; Producer: Ted Bell

Plotline: When a woman hires a private eye to tail her husband, she braces herself for news that he's cheating on her. Instead, she discovers his secret rendezvous have been with a hitman planning her murder.

Cast: George Petrie, Lesley Woods, Diana Barth, Wayne Tippit, James Monks

Elkin was a 1950s TV writer, including TV's *Inner Sanctum*, and a *Perry Mason* episode.

Episode 60
The Sacrifice

Network broadcast date: Friday, October 23, 1964
Genre: Melodrama
Author: Raphael David Blau
Production number 57; produced on Wednesday, September 23, 1964
Director: Ted Bell; Producer: not announced

Plotline: A construction company executive's loyalty is tested when the CEO asks him to send his own son to deal with a radiation leak at their new site. He can either sacrifice his career or his son's life.

Cast: Maurice Tarplin, Staats Cotsworth, June Graham, Arlene Walker, Jack Manning

This is an adaptation of the Genesis Abraham and Isaac story set in corporate America, with the Biblical characters' names changed to Abbey and Ira. Blau's father was a rabbi, and obviously well-versed in Biblical writings and their meanings, and would use the themes in his scripting. The name of the boss, "L.O. Hay," is Hebrew (el elohe) for "mighty God."

Episode 61
Sirens in the Night

Network broadcast date: Monday, October 26, 1964
Genre: Drama
Author: Robert A. Arthur
Production number 61; produced on Tuesday, September 29, 1964
Director: Ted Bell; Producer: not announced

Plotline: An obedient wife has to put up with her husband's persistent criticism when she convinces him to take the long walk home from the movies. She has a surprise waiting for him along the route, but between his incessant negativity and a terrifying encounter with a police shootout, the marriage may not last that long.

Cast: Grace Matthews, Kate Wilkinson, Luis van Rooten, Robert Dryden

Episode 62
The Prodigal Son

Network broadcast date: Tuesday, October 27, 1964
Genre: Human interest
Author: Max Berton
Production number 63; produced on Thursday, October 1, 1964
Director: Warren Somerville; Producer: not announced

Plotline: When a stranger arrives in town baring a striking resemblance to a local boy who left town years before, the local's father has a proposition: he'll pay this out-of-towner to impersonate his son, giving the boy's dying mother some solace in her final days. But the longer the ruse goes on and the more the drifter learns about this family, the more desperate he becomes for a way out.

Cast: Cliff Carpenter, Ethel Remey (aka Ethel Everett), Jackson Beck, Ian Martin, Joan Lorring

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***** Episode 63 *****
Odds on the Tower

Network broadcast date: Wednesday, October 28, 1964
Genre: Action melodrama
Author: Richard McCracken
Production number 66; produced on Tuesday, October 6, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Flat broke and getting squeezed by his loan shark, a Las Vegas air traffic controller reluctantly agrees to intentionally crash a private plane full of the loan shark's rivals. But as the flight gets closer, it becomes clear this is one gamble the dispatcher never should have taken.

Cast: Frank Thomas, Ivor Francis, David Kerman, Yaphet Kotto, Gilbert Mack

Fred Foy can be heard in the control tower murmers and may be a background voice as a pilot talking to the tower; Yaphet Kotto's second *Theatre 5* appearance.

Episode 64
Nightmare

Network broadcast date: Thursday, October 29, 1964
Genre: Topical melodrama
Author: Frances Rickett
Production number 62; produced on Wednesday, September 30, 1964
Director: Ted Bell; Producer: not announced

Plotline: A high school history teacher tries to save a student from an assault and ends up being accused of the attack himself. The more he does to clear his name, the deeper he's pulled into the student's twisted prank.

Cast: Rosemary Rice, George Baxter, Peter Fernandez, Stan Watt, Lorraine MacMartin, George Petrie

Rickett was a TV soap opera writer, but also a mystery novelist whose *The Prowler* was a finalist in the 1964 Edgar Awards for Best First Novel.

Episode 65
The Second Chance

Network broadcast date: Friday, October 30, 1964
Genre: Comedy
Author: Robert Cenedella
Production number 64; produced on Friday, October 2, 1964
Director: Warren Somerville; Producer: not announced

Plotline: While cleaning the attic for his domineering wife, an aging husband finds a sorcery book and casts a spell that causes him to age backwards. He kills his wife and starts a new life, moving from town to town, dating younger women until he finally settles down with the 25-year-old blonde bimbo he's always dreamed of. But he's about to learn the meaning of "be careful what you wish for."

Cast: George Petrie, Evie Juster, Ethel Everett, William Griffis

Likely adapted from Cenedella's short story in the August 1962 edition of *Alfred Hitchcock's Mystery Magazine*.

Episode 66
June 17th, Where Are You?

Network broadcast date: Monday, November 2, 1964
Genre: Melodramatic romance
Author: George Lowther
Production number 71; produced on Wednesday, October 14, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A stubborn school marm returns from a cruise trip furious to discover she lost a day when her ship crossed the International Date Line and sets out to sue the steamship company for her loss.

Cast: Lesley Woods, Robert Dryden, James Monks

Variety of 1964-11-03 and -04 report that Warren Somerville is in Hollywood to recruit talent for *Theatre 5.*

Episode 67
Why Can't Life Be More Like the Movies

Network broadcast date: Tuesday, November 3, 1964
Genre: Comedy
Author: Robert Cenedella
Production number 65; produced on Monday, October 5, 1964
Director: Ted Bell; Producer: not announced

Plotline: Three unemployed movie actors stage a real kidnapping using their extensive experience playing villains, but discover their victims are a lot weirder than they faced on the big screen.

Cast: Jack Grimes, Arlene Walker, Staats Cotsworth, Ralph Bell, Marie Masters

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Episode 68
Body Without the Crime

Network broadcast date: Wednesday, November 4, 1964
Genre: Mystery
Author: Joseph Cochran
Production number 68; produced on Wednesday, October 7, 1964
Director: Ted Bell; Producer: Ted Bell

Plotline: It's not against the law to wish your wife were dead, but when a guilt-ridden man turns himself into the police, confessing to doing just that before she was killed in a car accident, the cops find themselves in the awkward position of trying to talk him OUT of a confession.

Cast: Frank Thomas, Lenka Peterson, Ralph Camargo, Luis van Rooten, Robert Dryden

Episode opens with a spoken plot description rather than an opening scene, and does not have Foy announcing over opening music; at about 18:50 "Mr. District Attorney" is said, which may have created a grin with Ed Byron and others as they read the script since that was his big claim to fame in his early career, likely placed in the script as a mild in-joke.

Episode 69
Twenty Minutes in the Life of Melinda Madison

Network broadcast date: Thursday, November 5, 1964
Genre: Psychological drama
Author: Raphael David Blau
Production number 69; produced on Monday, October 12, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A has-been movie star spends her days getting drunk and wallowing in self-pity, so her managers concoct a scheme to get her back in the spotlight: overdose on sleeping pills and remind the public how much they love her. What could possibly go wrong?

Cast: Ian Martin, Donald Buka, Mary Jane Higby, John Gibson, Guy Sorel, Vicki Vola

Blau creates an allegory about the shallowness of the entertainment business and how people will do anything to get publicity or make a quick fortune.

Episode 70
Living Credit

Network broadcast date: Friday, November 6, 1964
Genre: Fantasy
Author: Morton Golding
Production number 68; produced on Wednesday, October 7, 1964
Director: Ted Bell; Producer: not announced

Plotline: In the world of the future, you must have a spotless credit record to purchase just about anything. So when a couple tries to buy a new refrigerator, things quickly spin out of control as the Credit Supervisor's office demands more and more paperwork from the overwhelmed couple.

Cast: Court Benson, Cliff Owens, Evie Juster, Mary K. Wells, Vicki Vola, Robert Dryden

Golding was known for writing satirical short stories; sometimes credited as "Mort Golding"; he was also a novelist who also used the pseudonyms "Jay Martin" and "Dale Greggson"; the story involves computer punch cards, aka 80-column cards, aka Hollerith cards, which fell out of use in the late 1970s; the story plays on fears of computerization and playfully mixes it with understanding the meaning of life.

***** Episode 71 *****
The Nameless Day

Network broadcast date: Monday, November 9, 1964
Genre: Mystery
Author: Richard McCracken
Production number 75; produced on Tuesday, October 20, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Overcome with fever, a young man takes refuge in a strange old manor owned by a mysterious woman and her overbearing sister. She may be his dream girl, but the house turns out to be the stuff of nightmares.

Cast: George Petrie, Ivor Francis, Guy Sorel, Connie Lembcke

Episode 72
World Enough and Time

Network broadcast date: Tuesday, November 10, 1964
Genre: Fantasy
Author: John Nicholas Iannuzzi
Production number 72; produced on Thursday, October 15, 1964
Director: Ted Bell; Producer: not announced

Plotline: A man who has managed to avoid aging by constantly travelling west to stay ahead of the international

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Date Line faces a serious crisis when a car accident threatens to delay his flight.

Cast: Donald Buka, George Baxter, Frank Thomas, George Petrie, Jack Grimes

Iannuzzi was a novelist, but was on his way to becoming a noted New York City criminal attorney, especially for homicide cases, and an author of law books. The circulating recording includes a promo for radio advertising by Stan Freberg with Paul Frees; Fred Foy's voice can be heard as the airport public address announcer.

Episode 73
The Gift

Network broadcast date: Wednesday, November 11, 1964
Genre: Melodrama
Author: Richard McCracken
Production number 70; produced on Tuesday, October 13, 1964
Director: Ted Bell; Producer: not announced

Plotline: The lives of poor, young newlyweds change drastically when their humble abode in a tiny Mexican village is glorified by an internationally famous painter.

Cast: Ralph Camargo, Evie Juster, Norman Rose, George Petrie, Luis van Rooten, Frank Thomas, Frances Spanier

***** Episode 74 *****
A Brand New Life

Network broadcast date: Thursday, November 12, 1964
Genre: Social comedy
Author: Robert Cenedella
Production number 74; produced on Monday, October 19, 1964
Director: Ted Bell; Producer: not announced

Plotline: A successful businessman with a loving wife and young son leaves it all behind for the excitement of a life free from responsibility. Years later, on the cusp of their son's graduation, his wife sends a lawyer to track him down and ask if he's ready to come back. But with the lawyer going through a midlife crisis of his own, the real question is whether the former businessman has room for another swinging divorcee.

Cast: George Petrie, Joan Shea, Court Benson, Ruth Yorke, Ben Yaffe

***** Episode 75 *****
Deedle Deedle Dumply, My Son X1

Network broadcast date: Friday, November 13, 1964
Genre: Science fiction
Author: George Bamber
Production number 73; produced on Friday, October 16, 1964
Director: Ted Bell; Producer: not announced

Plotline: Paul is convinced his son John has been replaced by a complex machine, created by aliens plotting to infiltrate the human race. The more his wife tries to convince him he's wrong, the more certain Paul becomes — with tragic consequences.

Cast: Bryna Raeburn, William Mason, William Griffis, Peter Fernandez

The title is a tribute to the NBC science fiction series *X Minus One* and the story is very similar to *Zero Hour* from that series; an error in the story refers to "light years" as a measure of time and not as a measure of distance, but it was a common expression at the time.

Episode 76
The City Manager

Network broadcast date: Monday, November 16, 1964
Genre: Science comedy
Author: Robert Cenedella
Production number 79; produced on Monday, October 26, 1964
Director: Ted Bell; Producer: not announced

Plotline: An affably tyrannical city manager goes to any length to ensure the progress of his city, no matter what the consequences to its citizens. Only one councilman fights back, and while the city manager uses all his power to maintain control, it's ultimately his own obsession with automation and efficiency that does him in.

Cast: Leon Janney, Charles Randall, Owen Jordan, Jack Hurdle

Episode 77
The Contract Maker

Network broadcast date: Tuesday, November 17, 1964
Genre: Mystery melodrama
Author: Frank Thomas
Production number 78; produced on Friday, October 23, 1964
Director: Ted Bell; Producer: not announced

Plotline: Judge Malcolm Swanson has made a lot of enemies during his time on the bench, so he's not too surprised when

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a hit man appears with a contract on his life. The real shock comes when he discovers who's behind it.

Cast: Jack Grimes, June Graham, Martin Wolfson, Martin Rudy

"Frankie Thomas" was a child actor in theater and movies, and is likely most remembered for his leading role in the TV series *Tom Corbett, Space Cadet*. He was also a TV scriptwriter in the 1950s.

Episode 78
A Little Piece of Candle

Network broadcast date: Wednesday, November 18, 1964
Genre: Psychological drama
Author: William Mourne
Production number 80; produced on Monday, November 2, 1964
Director: Ted Bell; Producer: not announced

Plotline: Trapped in darkness after a cave-in, three miners are thrilled to finally hear signs of life. But how are they coming from deeper into the mine?

Cast: Peter Fernandez, David Kerman, Robert Dryden, William Bassett, Vasek Simek

Mourne was a successful TV writer in the 1950s and early 1960s.

Episode 79
To Be or Not to Be Maybe!

Network broadcast date: Thursday, November 19, 1964
Genre: Crime melodrama
Author: Claude Traverse
Production number 81; produced on Wednesday, November 4, 1964
Director: Ted Bell; Producer: not announced

Plotline: Trapped in a loveless marriage and on the verge of losing his side piece, a man plots his wife's "suicide."

Cast: Stan Watt, June Graham, Arlene Walker, Jack Hurdle

Traverse was in production and acting in 1950s TV.

***** Episode 80 *****
A Nothing Place

Network broadcast date: Friday, November 20, 1964
Genre: Crime mystery
Author: Frank Thomas
Production number 77; produced on Thursday, October 22, 1964
Director: William Gately; Producer: not announced

Plotline: After robbing a payroll truck, a pair of criminals hole up in a rundown motel. But this is no ordinary motel and while they may outsmart the cops, they'll never beat the Devil himself.

Cast: Frank Thomas, Donald Buka, Arlene Walker

The plot and three characters are from a 1949 TV play by Wyllis Cooper. Thomas played the bellhop role in that production and used the relatively same plot in this script. Producer Ed Byron was a fan of Wyllis Cooper's work in the 1940s and 1950s, and thought they would translate well to *Theatre 5*.

Episode 81
Dark Appointment

Network broadcast date: Monday, November 23, 1964
Genre: Mystery melodrama
Author: Don Haring
Production number 76; produced on Wednesday, October 21, 1964
Director: Ted Bell; Producer: not announced

Plotline: Locals are spooked when a stranger arrives in town seeking vengeance against a man who left him for dead.

Cast: Evie Juster, Stan Watt, Nat Polen, Owen Jordan, Robert Dryden

Executive producer Ed Byron dies on Saturday, 1964-11-21; the series lost its champion in ABC's executive suite and bureaucracy, and lost some of its momentum in the marketplace for syndication.

***** Episode 82 *****
The Talkers

Network broadcast date: Tuesday, November 24, 1964
Genre: Adventure
Author: Burr McCloskey
Production number 82; produced on Thursday, November 5, 1964
Director: Ted Bell; Producer: not announced

Plotline: Years after a nuclear holocaust, two survivors live deep in the ground, hiding from radiation and the giant insects that have taken over the Earth. Their only relief comes from occasionally crawling out of their underground tunnels

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to reminisce about the good old days. Little do they know, but bad as things are, they're about to get a lot worse.

Cast: Donald Buka, Robert Dryden

McCloskey was a writer and poet, but also a union activist, an advertising executive, a political campaign manager, and even ran as a third party-candidate for Vice President in the 1956 election.

Episode 83
A Little Knowledge

Network broadcast date: Wednesday, November 25, 1964
Genre: Emotional drama
Author: Phyllis Coe
Production number 86; produced on Wednesday, November 11, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Police discover a man's body in a hotel room and call for his next of kin. The only problem? Two women show up claiming to be his wife. One's a timid housewife, the other a sexy vamp and the more they talk, the clearer it becomes this guy was living two lives and he was a terrible husband in both of them.

Cast: Toni Darnay, Ethel Remey (aka Ethel Everett), Vicki Vola, Paul McGrath

Episode 84
The Neighbor

Network broadcast date: Thursday, November 26, 1964
Genre: Ghost
Author: Sol Panitz
Production number 85; produced on Tuesday, November 10, 1964
Director: Warren Somerville; Producer: not announced

Plotline: In the exclusive gated community of Glenville, a housewife becomes convinced her mysterious new neighbor has no face. Her husband thinks she's nuts, but the more he pokes around, the more convinced he becomes that this strange Mr. Namon may not even be human.

Cast: Bryna Raeburn, Ralph and Felice Camargo, Lon Clark, Luis van Rooten

Episode 85
The Lesson

Network broadcast date: Friday, November 27, 1964
Genre: Melodrama
Author: Frances Rickett
Production number 84; produced on Monday, November 9, 1964
Director: Ted Bell; Producer: not announced

Plotline: A woman wakes up in a strange hotel room with no idea how she got there or why everyone keeps calling her Mrs. Ferris. Is she drugged? Is she dreaming? Is she… doomed?

Cast: Grace Matthews, Court Benson, George Petrie, Peter Fernandez, Bill Griffis, Sylvia Lee

Court Benson and Grace Matthews were one of New York radio's married couples who often appeared together.

Episode 86
To Helen With Love

Network broadcast date: Monday, November 30, 1964
Genre: Melodramatic romance
Author: Richard McCracken
Production number 83; produced on Friday, November 6, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Helen's excited to join her friend Alma on her yearly trip to Paris. But when Alma's fancy friends look down on Helen's budding romance with a valet, it may be time for her to say au revoir.

Cast: Lesley Woods, Robert Dryden, Ethel Owen, George Petrie, Abby Lewis

Episode 87
Finders Can Be Losers

Network broadcast date: Tuesday, December 1, 1964
Genre: Mystery melodrama
Author: Robert Cenedella
Production number 89; produced on Monday, November 16, 1964
Director: Ted Bell; Producer: not announced

Plotline: A corrupt attorney's past finally catches up with him when his estranged daughter arrives at his office ready to execute him. But does she have the right man?

Cast: Jack Grimes, Jimsey Somers, Harry Bellaver, Gar Wood

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Episode 88
Found Money

Network broadcast date: Wednesday, December 2, 1964
Genre: Comedy adventure
Author: Jules Archer
Production number 87; produced on Thursday, November 12, 1964
Director: Ted Bell; Producer: not announced

Plotline: It's con vs. con aboard a steamship when the discovery of a gold nugget sets off a game of wits where everyone has a hustle and no one is what they seem.

Cast: Cliff Carpenter, Ian Martin, Evie Juster, Stan Watt, James Monks

Archer was mainly a writer of history non-fiction for the general public and young adults.

***** Episode 89 *****
Fog

Network broadcast date: Thursday, December 3, 1964
Genre: Psychological drama
Author: Richard McCracken
Production number 90; produced on Tuesday, November 17, 1964
Director: Warren Somerville; Producer: not announced

Plotline: An alcoholic mother's carefully controlled facade is suddenly ripped away when she accidentally mixes up her sleeping pills with her daughter's migraine medicine.

Cast: Vicki Vola, Evie Juster, Mary Michael, Stan Watt

Latest complete surviving recording that mentions Ed Byron as Executive Producer.

***** Episode 90 *****
Sound Track of a Happy Family

Network broadcast date: Friday, December 4, 1964
Genre: Human interest
Author: Robert A. Arthur
Production number 88; produced on Friday, November 13, 1964
Director: Warren Somerville; Producer: not announced

Plotline: The Carter Family seem perfect and their move out to the country is the best thing that's ever happened to them. So why is their beautiful country home suddenly for sale with everything just as they left it?

Cast: Augusta Dabney, Peter Fernandez, Bill Griffis, George Petrie, Rosemary Rice

Ending credits identify Ted Bell as Executive Producer.

***** Episode 91 *****
Bug Off

Network broadcast date: Monday, December 7, 1964
Genre: Horror
Author: Marquita Fisher
Production number 94; produced on Monday, November 23, 1964
Director: Warren Somerville; Producer: not announced

Plotline: Desperate to get through to the police, a babysitter struggles just to get past a couple teenagers chatting away on the party line, convinced it's all a joke.

Cast: Bernard Grant, Evie Juster, Jimsey Somers, Rosemary Rice, Donald Buka, Cecil Roy

Fisher was a writer at NBC for TV and radio in the late 1950s.

Episode 92
Congratulations, Mr. Mayor

Network broadcast date: Tuesday, December 8, 1964
Genre: Social fantasy
Author: Morton Golding
Production number 91; produced on Wednesday, November 18, 1964
Director: Warren Somerville; Producer: not announced

Plotline: On election night, the new mayor celebrates his big win while the old mayor discovers the truth about his horrifying fate.

Cast: Ian Martin, Nat Polen, Mary Jane Higby, Joyce Gordon, Daniel Ocko, Jackson Beck

Episode 93
The Weapons at Hand

Network broadcast date: Wednesday, December 9, 1964
Genre: Melodrama
Author: Fielden Farrington
Production number 93; produced on Friday, November 20, 1964
Director: Ted Bell; Producer: not announced

Plotline: A wounded war reporter and his cameraman are rescued by a local nurse in Vietnam. Her house may be bombed out and she may have lost her entire family, but she shows them how rich she is in other ways.

Cast: Wayne Tippit, Frances Spanier, Jack Manning

Farrington was an announcer on *Green Hornet*, *Romance of Helen Trent*, and *Just Plain Bill*. He also wrote novels, *The Big Noise* (1946) and *Street of Brass* (1961). *Theatre 5* appears to be his first radio scripts. His novels *A Little Game* (1968) and *Strangers in 7A* (1971) became TV movies. He continued to

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write 21 scripts for *CBS Radio Mystery Theater* and also wrote for TV's *General Hospital.*

Episode 94
I Love You

Network broadcast date: Thursday, December 10, 1964
Genre: Psychological drama
Author: George Bamber based on an idea by Meyer Levin
Production number 92; produced on Thursday, November 19, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: Ms. Taylor, the cruel headmaster of Blair Hall, a girls school for problem children, finally meets her match in the new girl, Marcy.

Cast: Mildred Dunnock, Rosemary Rice, Paul McGrath, Evie Juster

***** Episode 95 *****
Bang Bang You're Dead

Network broadcast date: Friday, December 11, 1964
Genre: Psychological thriller
Author: Peter Fernandez
Production number 95; produced on Tuesday, November 24, 1964
Director: Ted Bell; Producer: not announced

Plotline: Hurrying to fix a flat tire, a man struggles to get rid of a pack of bratty kids. But things go from irritating to terrifying when he discovers their parents are nowhere to be found, the babysitter's tied up in the basement and the gun they're pointing at him isn't a toy.

Cast: Bill Cappola, Bryna Raeburn, Ruth Yorke, Evie Juster, Cecil Roy

***** Episode 96 *****
Now Listen to the Tiger

Network broadcast date: Monday, December 14, 1964
Genre: Topical melodrama
Author: Burr McCloskey
Production number 97; produced on Wednesday, November 25, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: After a firefight in the jungles of Vietnam, an American soldier and a Vietnamese sniper are forced to see each other's humanity as they both lay dying. Too bad the tiger circling them just sees lunch.

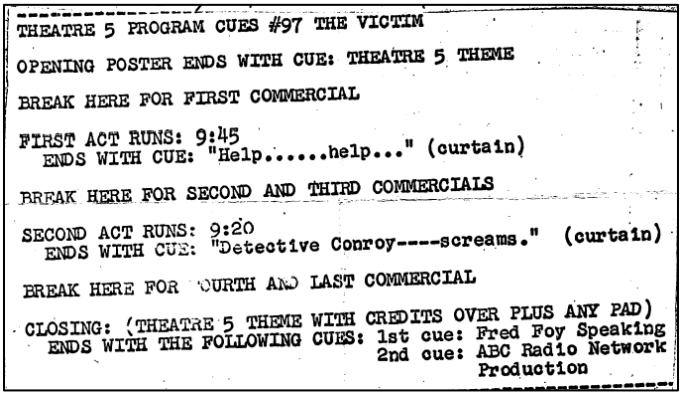
Cast: Ralph Bell, James Monks, Peter Fernandez, Bryna Raeburn, George Petrie

Episode 97
The Victim

Network broadcast date: Tuesday, December 15, 1964
Genre: Psychological drama
Author: Robert Newman
Production number 96; produced on Wednesday, November 25, 1964
Director: Ted Bell; Producer: not announced

Plotline: A young woman living on her own in the big city grows concerned about the series of murders taking place just outside her brownstone. Could the handsome young man who walks her home every night have anything to do with them? Does he really even exist?

Cast: Elliott Reid, Gilbert Mack, Vivian Smolen, Jay Barney


THEATRE 5 PROGRAM CUES #97 THE VICTIM

OPENING POSTER ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 9:45
ENDS WITH CUE: "Help.....help..." (curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 9:20
ENDS WITH CUE: "Detective Conroy----screams." (curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING: (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st cue: Fred Foy Speaking
2nd cue: ABC Radio Network Production

Episode 98
An Average American Murder

Network broadcast date: Wednesday, December 16, 1964
Genre: Crime melodrama
Author: Jim McGinn
Production number 98; produced on Friday, November 27, 1964
Director: Ted Bell; Producer: Ted Bell

Plotline: It's Friday night and Sam's eager to get home to his wife for their weekly candlelit pork chop dinner. But the more things don't go his way, the clearer it becomes that Sam's a walking time bomb, ready to explode.

Cast: George Petrie, Robert Dryden, Arlene Walker, Humphrey Davis

McGinn was a TV writer; Fred Foy reads murder statistics to open the program.

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Episode 99
Just Call Me Lucky

Network broadcast date: Thursday, December 17, 1964
Genre: Adventure
Author: Max Berton
Production number 99; produced on Monday, November 30, 1964
Director: Ted Bell; Producer: not announced

Plotline: Desperate to close a huge business deal in Alaska, a card shark pressures a pilot into flying during a storm. But when they're forced to crash-land in the middle of nowhere, he starts to realize this was one gamble he never should have taken.

Cast: Wayne Tippit, Ben Yaffe, David Kerman, Sam Nudell, Stan Watt

***** Episode 100 *****
Nuptial Flight

Network broadcast date: Friday, December 18, 1964
Genre: Psychological drama
Author: William Mourne
Production number 100; produced on Tuesday, December 1, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: An escalating game of Chicken between a pair of newlyweds and a car of faceless strangers has deadly consequences.

Cast: Elliott Reid, Larry Robinson, Luis van Rooten, Lesley Woods

This pre-dates Steven Spielberg's TV production of the movie *Duel* about a trucker who terrorizes a driver. It is not known if this episode was a springboard for Richard Matheson's short story which appeared in the April 1971 edition of *Playboy*. There are similarities to it in that road rage terror is key to the production.

Episode 101
Six Foot Flower Box

Network broadcast date: Monday, December 21, 1964
Genre: Mystery drama
Author: Marjorie Truitt
Production number 101; produced on Wednesday, December 2, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: What's with all the strange noises coming from the Wright's apartment next door? Everyone in the building has a different theory, but suspicion grows with Mrs. Wright's sudden interest in gardening and Mr. Wright's mysterious disappearance.

Cast: Augusta Dabney, Alan Hewitt, Connie Lembcke, Mary Jane Higby, Robert Dryden

Marjorie Snowden Truitt was a local writer in the Snowden, NC and Norfolk, VA areas. She was a regular submitter of anecdotes and other items to newspapers, especially in the 1940s. The story is entertaining because the listeners are fairly certain it is the husband's body in the box but all of the neighbors can't bring themselves to fully and frankly express it. There likely a subtle joke in the husband's name in a common cultural phrase related to seeking a marriage partner as they are "looking for Mr. Right."

Episode 102
Finders Keepers

Network broadcast date: Tuesday, December 22, 1964
Genre: Comedy
Author: Albert Barker
Production number 102; produced on Wednesday, December 2, 1964
Director: not known at this time; Producer: not announced

Plotline: A businessman discovers a mysterious briefcase in a phone booth but he doesn't need to open it to know what's inside — a whole lot of trouble.

Cast: Alan Hewitt, Adrienne Bayan, Bryna Raeburn, Nat Polen, Robert Dryden

Barker was a writer for *Terry and the Pirates* and other radio programs; cast information is based on newspaper listings.

Episode 103
The Flea Circus

Network broadcast date: Wednesday, December 23, 1964
Genre: Psychological drama
Author: Richard McCracken
Production number 104; produced on Monday, December 7, 1964
Director: Ted Bell; Producer: not announced

Plotline: A woman who runs the shooting gallery at a low-rent carnival plots her husband's murder with his best friend.

Cast: Jack Grimes, Cliff Carpenter, George Petrie, Rosemary Rice, Guy Sorel

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Episode 104
The Wish Fulfillment Machine

Network broadcast date: Thursday, December 24, 1964
Genre: Science Fiction
Author: George Bamber
Production number 103; produced on Friday, December 4, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: It's the year 3,000 and we now live in a utopia, free of disease and destructive emotions. Nobody gets old and nobody dies, but in a world free of love and family, what's worth living for? That's what one engineer is about to find out now that he's tracked down an ancient relic: a .44 caliber handgun.

Cast: Ivor Francis, Bryna Raeburn, Jeff David, George Petrie, William Mason

Episode 105
Look at My Record

Network broadcast date: Friday, December 25, 1964
Genre: Human interest
Author: Leonard Stadd
Production number 105; produced on Tuesday, December 8, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A washed up boxer is finally ready to hang up his gloves when he receives a grim diagnosis from his doctor. Too bad his greedy manager isn't ready to throw in the towel.

Cast: Jack Grimes, Jackson Beck, Ralph Bell, Natalie Priest, Alan Ottenheimer

In the title, "record" does double-duty for "boxing record" and as learned at the end of the story, "prison record."

Episode 106
Five Strangers

Network broadcast date: Monday, December 28, 1964
Genre: Supernatural
Author: Don Haring
Production number 107; produced on Thursday, December 10, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: Stranded at the airport and desperate to make it to Chicago, a group of strangers risk their lives by agreeing to board a cargo plane in a dense fog and take a flight that will change their lives forever.

Cast: Augusta Dabney, Evie Juster, Court Benson, Robert Dryden, William Redfield

Fred Foy does the public address announcements in the airport terminal where much of the story takes place.

Episode 107
Charlie, the Beautiful Machine

Network broadcast date: Tuesday, December 29, 1964
Genre: Comedy
Author: Albert G. Miller
Production number 109; produced on Monday, December 14, 1964
Director: Ted Bell; Producer: not announced

Plotline: A meek office worker who is used to being pushed around by his wife, his boss and just about everyone else in his life finally draws the line when he meets his new co-worker, Charlie: a robot who's been brought in to replace him.

Cast: John Gibson, Jack Grimes, Arlene Walker, Arthur Anderson

Episode 108
The Blue Eyed People

Network broadcast date: Wednesday, December 30, 1964
Genre: Melodrama
Author: Frank Thomas
Production number 106; produced on Wednesday, December 9, 1964
Director: Ted Bell; Producer: not announced

Plotline: A surgeon becomes suspicious that his 10-month-old patient may be the victim in a high profile kidnapping.

Cast: Frances Spanier, Stan Watt, Mark O'Daniels, June Graham, Owen Jordan

An address in Norwalk, Connecticut, 427 Rowaytan Avenue, is mentioned in the story as the location of the child; it is not known who lived there and if there was any relation to anyone in *Theatre 5*; Norwalk was and still is a popular town for workers in NYC commuters; genealogical searches imply that Frank Thomas may have had some ancestral connections to Thomas families of that town; the story relies on the genetic belief that two blue-eyed persons cannot have a brown-eyed child; genetic analysis has advanced in its knowledge of dominant and recessive genes, and it can happen, about 1% of the time, which is low, but the authority of the genetic law in the story is not as definitive as it is made to seem; much has been learned about genetics in the 60 years since this show aired and many old rules of thumb are now refuted or their exact probabilities are now known.

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Episode 109
Presence of Mind

Network broadcast date: Thursday, December 31, 1964
Genre: Mystery
Author: Richard McCracken
Production number 111; produced on Wednesday, December 16, 1964
Director: Ted Bell; Producer: not announced

Plotline: A Mexican author and his loyal housekeeper struggle with the decision to sell his grand hacienda while the wealthy American couple buying it struggles with a 100-year-old ghost.

Cast: Bryna Raeburn, Grace Matthews, Court Benson, Guy Sorel

Episode 110
Discotheque

Network broadcast date: Friday, January 1, 1965
Genre: Modern melodrama
Author: Romeo Muller
Production number 110; produced on Tuesday, December 15, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A man wanders a rundown, empty city searching for his much-younger wife. He follows her trail to a dance club where he finds groovy chicks, hip cats and the horrifying truth.

Cast: George Petrie, Larry Haines, Ethel Remey (aka Ethel Everett), Evie Juster, Constance Parker, Jeff David

Muller was a prodigy for writing and acting in theatrical productions who focused more on writing in the late 1950s; he wrote for Jack Benny but became best known for TV's *Studio One* and *Philco Theater*; his greatest success was with Rankin-Bass and their TV holiday specials, with *Rudolph the Red-Nose Reindeer* being their breakthrough hit and broadcast decades later; Muller wrote additional holiday teleplays and screenplays in his career.

Episode 111
The Blank Check

Network broadcast date: Monday, January 4, 1965
Genre: Human interest
Author: Max Berton
Production number 112; produced on Wednesday, December 16, 1964
Director: Warren Somerville; Producer: not announced

Plotline: A struggling dress manufacturer gets an unexpected lifeline when his old business partner cuts him a blank check. But will his ego let him accept the generous offer?

Cast: Ralph Bell, Pert Kelton, Elliott Reid, Daniel Ocko, Bryna Raeburn

The ABC Radio Network Advance Program Schedule for January 1965 indicates *Theatre 5* was fed to subscribing affiliates from 2:30 to 2:54 PM EST and again from 10:29 to 10:54 PM EST Monday through Friday; Ralph Bell and Pert Kelton, featured in this broadcast, were husband and wife.

Episode 112
Devil Dust

Network broadcast date: Tuesday, January 5, 1965
Genre: Mystery
Author: Phyllis Coe
Production number 116; produced on Tuesday, December 22, 1964
Director: Ted Bell; Producer: not announced

Plotline: A car collector is desperate to buy a rare 1936 Coupe off an elderly Navajo man who refuses to sell. Maybe his rebellious grandson is open to a deal?

Cast: George Petrie, Abby Lewis, Humphrey Davis, Peter Fernandez, John Seymour

Episode 113
The Corporation

Network broadcast date: Wednesday, January 6, 1965
Genre: Comedy melodrama
Author: Robert Cenedella
Production number 117; produced on Tuesday, December 22, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A dark satire about an office worker receiving threatening letters but when she tries to put a stop to it she comes up against something even more terrifying: corporate bureaucracy.

Cast: John McGovern, Guy Sorel, Mary Jane Higby, James Monks

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Episode 114
Don't Call Me, I'll Call You

Network broadcast date: Thursday, January 7, 1965
Genre: Mystery intrigue
Author: Sol Panitz
Production number 119; produced on Thursday, December 24, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A Russian spy infiltrates an American space design company. He and his handlers have worked out every single detail — except one.

Cast: George Petrie, Bryna Raeburn, William Redfield, Bernard Grant, Ralph Camargo

An Ottawa, Ontario newspaper had fun with the Russian spy character's alias, "Chuck Collins," which was the same as the *Theatre 5* affiliate CFRA on-air personality, Chuck Collins.

Episode 115
The Delinquents

Network broadcast date: Friday, January 8, 1965
Genre: Social satire
Author: Robert Cenedella
Production number 120; produced on Monday, December 28, 1964
Director: Ted Bell; Producer: not announced

Plotline: An elderly couple arrives in town for their yearly vacation to discover a world turned upside down, where they're harassed and ultimately put on trial by the local tyrants who run things around here: teenagers.

Cast: Vicki Vola, Abby Lewis, George Petrie, Peter Fernandez

Episode 116
The Button Stealers

Network broadcast date: Monday, January 11, 1965
Genre: Foreign intrigue
Author: Murray Burnett
Production number 121; produced on Tuesday, December 29, 1964
Director: Ted Bell; Producer: not announced

Plotline: When an American spy is killed mid-mission, a retired agent is pulled back into the field to track down a shirt button concealing top secret intelligence.

Cast: Ralph Camargo, George Petrie, David Kerman, Daniel Ocko

Burnett wrote the play ''Everybody Comes to Rick's" that was rejected by Broadway producers, but sold to Warner Brothers, which became the foundation for creating *Casablanca*.

Episode 117
Bravo, Bravo

Network broadcast date: Tuesday, January 12, 1965
Genre: Human interest
Author: Nancy Moore
Production number 113; produced on Thursday, December 17, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: An aging dancer spends so much time reliving her past glory that she's starting to lose sight of reality. This becomes deadly serious when her doctor advises her to stop dancing or risk a heart attack.

Cast: Mildred Dunnock, Jeff David, Betty Garde, Bill Griffis, Elliott Reid

CBS Radio Mystery Theater 1974-12-23, *Give the Devil His Due*; Moore was a TV writer in the 1950s and the main writer for the TV series *Davey and Goliath.*

Episode 118
Man on the Canyon Wall

Network broadcast date: Wednesday, January 13, 1965
Genre: Adventure
Author: Jules Archer
Production number 122; produced on Wednesday, December 30, 1964
Director: Ted Bell; Producer: not announced

Plotline: A mob enforcer drives high into the mountains to bring in a rat, but when that man saves his life, the enforcer has some hard choices to make.

Cast: Jackson Beck, George Petrie, Evie Juster, Jack Grimes

Variety 1965-01-13 reports that Lee Bowman is now executive producer replacing the late Ed Byron; Bowman's deal allows him to still pursue acting roles in movies and TV; the series was also renewed for its next 26 weeks.

Episode 119
The Wandering Spaceman

Network broadcast date: Thursday, January 14, 1965
Genre: Fantasy
Author: Morton Golding
Production number 115; produced on Monday, December 21, 1964
Director: Ted Bell; Producer: not announced

Plotline: In the future, the moon has become a central hub for intergalactic travel but some things never change — like a father worrying he'll lose his daughter to a mysterious

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stranger. In this case, she's fallen for the space age Flying Dutchmen.

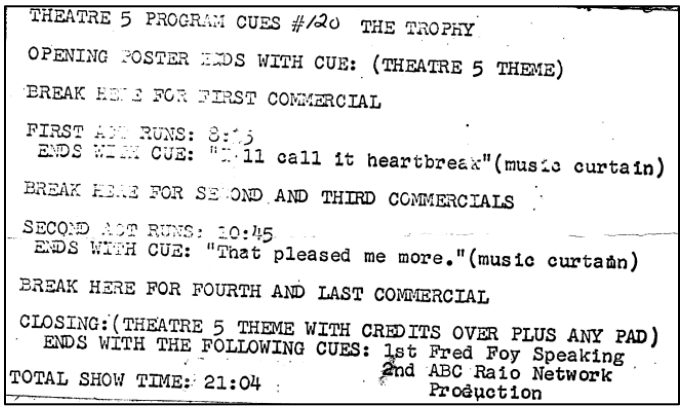
Cast: Donald Buka, Frances Spanier, Jeff David, David Kerman

Episode 120
The Trophy

Network broadcast date: Friday, January 15, 1965
Genre: Human interest
Author: Virginia Marie Cooke
Production number 118; produced on Wednesday, December 23, 1964
Director: Warren Somerville; Producer: Warren Somerville
Plotline: A newspaper reporter pieces together a strange but touching story of an old man found dying in a boarding house.

Cast: Evie Juster, George Petrie, Ian Martin, Ethel Remey (aka Ethel Everett), Bill Griffis, Jeff David, Marty Meyers

Cooke wrote episodes of *Family Theater* as well as many 1950s TV series, and books in the 1960s; her radio writing went back as far as the late 1930s series *Speed Gibson of the International Secret Police.*



THEATRE 5 PROGRAM CUES #120 THE TROPHY

OPENING POSTER ENDS WITH CUE: (THEATRE 5 THEME)

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 8:15
ENDS WITH CUE: "I'll call it heartbreak"(music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 10:45
ENDS WITH CUE: "That pleased me more."(music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING:(THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 21:04

Episode 121
The Wheel

Network broadcast date: Monday, January 18, 1965
Genre: Human interest
Author: not known at this time
Production number 123; produced on Wednesday, December 30, 1964
Director: not known at this time; Producer: not known at this time

Plotline: A mother's grief over her dead teenage son begins to harden into resentment toward her delinquent neighbor.

Cast: Ralph Camargo, Peter Lazer; others not identified

Ralph Camargo is likely portraying "Detective Forbes" and Peter Lazer portrays "Buddy." Fred Foy portrays "Officer Watts" at about 11:25 of the recording. No other cast information has been found; the surviving recording has a clipped ending and does not have cast credits.

***** Episode 122 *****
Across the River from Grandma's House

Network broadcast date: Tuesday, January 19, 1965
Genre: Fantasy
Author: Leonard Stadd
Production number 124; produced on Thursday, December 31, 1964
Director: Warren Somerville; Producer: Warren Somerville

Plotline: An escaped convict takes refuge with a teenage girl and her sweet grandmother, only to discover they are the real danger.

Cast: Ralph Bell, Ethel Remey (aka Ethel Everett), Norman Rose, Evie Juster

Fred Foy is a policeman at the 9 minute mark.

Episode 123
A Dream of a Scheme

Network broadcast date: Wednesday, January 20, 1965
Genre: Comedy crime
Author: Robert A. Arthur
Production number 108; produced on Friday, December 11, 1964
Director: Ted Bell; Producer: not announced

Plotline: An obsessed cop is convinced Mr. Warren killed his wife and buried her in the backyard. They have eye witnesses and a mountain of circumstantial evidence, so why can't they find a body? Maybe because this is the perfect crime.

Cast: Elliott Reid, Ralph Bell, Arlene Walker, John McGovern, Jack Hurdle

***** Episode 124 *****
The Imposters

Network broadcast date: Thursday, January 21, 1965
Genre: Mystery
Author: Peter Fernandez
Production number 126; produced on Tuesday, January 5, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A new housekeeper arrives at a secluded manor to discover the scheming butler has big plans for her: they're going to kill the reclusive couple who own the estate and replace them.

Cast: Arnold Moss, Claudia Morgan, Lesley Woods, Jeff David, Ian Martin

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Was originally used on *Suspense* 1961-11-12 as The Imposters; Fernandez started as a radio actor in the 1940s and wrote scripts for *Suspense* in the 1960s; at 14:05 Fred Foy plays a cop.

Episode 125
The First Weekend

Network broadcast date: Friday, January 22, 1965
Genre: Melodrama
Author: Murray Burnett
Production number 125; produced on Monday, January 4, 1965
Director: Ted Bell; Producer: not announced

Plotline: When a teenage girl returns home after spending two months in a youth house, she and her dad struggle to keep from falling back into old bad habits.

Cast: John Gibson, Arlene Walker, Jack Grimes, Evie Juster

Episode 126
Where Art Thou, Romeo?

Network broadcast date: Monday, January 25, 1965
Genre: Crime melodrama
Author: Leonard Stadd
Production number 131; produced on Tuesday, January 12, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A gangster fakes his own death by taking an experimental drug that puts him in suspended animation for three days. What could go wrong?

Cast: James Monks, Ivor Francis, Robert Dryden, Gilbert Mack

Suspended animation was a topic in the news and the science fiction writing of the era, especially as the difficult issues of space travel distance and duration were being confronted in the US space program.

Episode 127
Mr. Horn's Holiday

Network broadcast date: Tuesday, January 26, 1965
Genre: Fantasy
Author: Albert G. Miller
Production number 128; produced on Thursday, January 7, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: Desperate for some success, a struggling painter swears he'll sell his soul to Satan to win an art contest. He just didn't expect the Devil to immediately arrive at his door, interested in moving into his guest room.

Cast: David Burns, June Graham, George Petrie

David Burns was appearing in *Hello, Dolly* on Broadway.

Episode 128
Tomorrow 6-1212

Network broadcast date: Wednesday, January 27, 1965
Genre: Science drama
Author: Robert Newman
Production number 114; produced on Friday, December 18, 1964
Director: Ted Bell; Producer: Ted Bell

Plotline: Thanks to some crossed wires, a woman in 1965 finds herself on the phone with someone in the year 2035. She suddenly has access to knowledge that can change the world forever… if she can just keep the line open.

Cast: Rosemary Rice, George Petrie, Marie Masters, Donald Buka, Arlene Walker

Episode 129
The Hostage

Network broadcast date: Thursday, January 28, 1965
Genre: Melodrama
Author: Fielden Farrington
Production number 127; produced on Wednesday, January 6, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A pair of deli owners are held hostage by a kid who just robbed a liquor store. As the police close in, the old couple try to calm things down, with unexpected results.

Cast: Jack Grimes, Ethel Remey (aka Ethel Everett), Jackson Beck, Lon Clark

Final surviving complete recording that identifies Ted Bell as Executive Producer.

Episode 130
I've Got Your Number

Network broadcast date: Friday, January 29, 1965
Genre: Topical drama
Author: Addy Richton
Production number 130; produced on Monday, January 11, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A woman starts receiving terrifying phone calls from an unhinged woman threatening to kill her. They have to be some kind of prank… right?

Cast: Donald Buka, Rosemary Rice, Nat Polen, Lesley Woods, Guy Sorel

Richton was a 1940s radio writer who sometimes used the pseudonyms Lynn Stone and Adelaide Marston she wrote for soaps *Hilltop House*, *Valiant Lady*, and also prime series such as *Cavalcade of America*.

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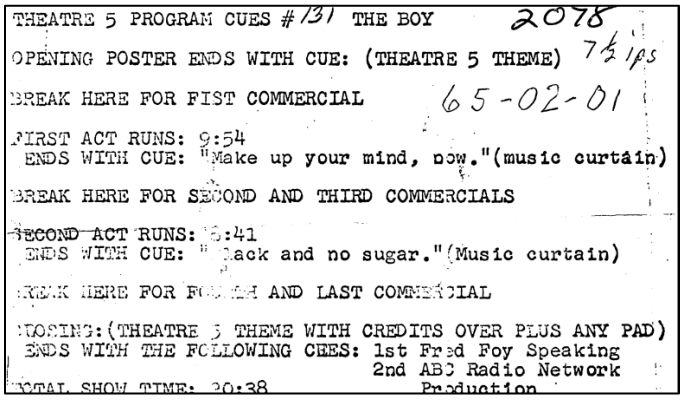
***** Episode 131 *****
The Boy

Network broadcast date: Monday, February 1, 1965
Genre: Mystery
Author: Jules Archer
Production number 132; produced on Wednesday, January 13, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: It's a foggy night at a roadside diner where a waitress and a New England seaman share an intense connection neither of them can explain. She's been holding out for Prince Charming, but this is something much deeper than a romantic spark — something that transcends time and space.

Cast: Joyce Gordon, Connie Lembcke, William Redfield, Robert Dryden, Luis van Rooten

First complete surviving episode that identifies Lee Bowman as Executive Producer.


THEATRE 5 PROGRAM CUES #131 THE BOY 2078
OPENING POSTER ENDS WITH CUE: (THEATRE 5 THEME) 7½ ips
BREAK HERE FOR FIST COMMERCIAL 65-02-01
FIRST ACT RUNS: 9:54
ENDS WITH CUE: "Make up your mind, now."(music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 9:41
ENDS WITH CUE: "...lack and no sugar."(Music curtain)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING:(THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network
TOTAL SHOW TIME: 20:38 Production

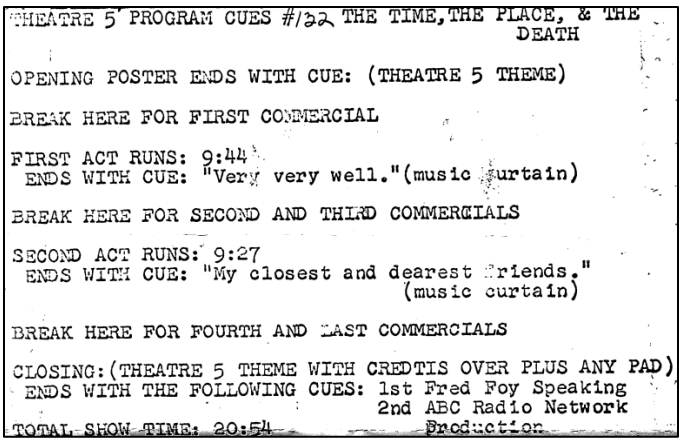
Episode 132
Time, the Place, and the Death

Network broadcast date: Tuesday, February 2, 1965
Genre: Comedy
Author: Peter Fernandez
Production number 129; produced on Friday, January 8, 1965
Director: Warren Somerville; Producer: not announced

Plotline: When a fortune teller warns Henry that he will die soon, he takes the news surprisingly well. But as he gets his affairs in order, his best friends prepare to murder him.

Cast: Paul McGrath, Bryna Raeburn, Ian Martin, Elliott Reid

Was originally used on *Suspense* 1960-01-17 as *The Time, the Place, the Death*.


THEATRE 5 PROGRAM CUES #/22 THE TIME, THE PLACE, & THE DEATH
OPENING POSTER ENDS WITH CUE: (THEATRE 5 THEME)
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 9:44
ENDS WITH CUE: "Very very well."(music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 9:27
ENDS WITH CUE: "My closest and dearest friends."
(music curtain)
BREAK HERE FOR FOURTH AND LAST COMMERCIALS
CLOSING:(THEATRE 5 THEME WITH CREDTIS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network
TOTAL SHOW TIME: 20:54 Production

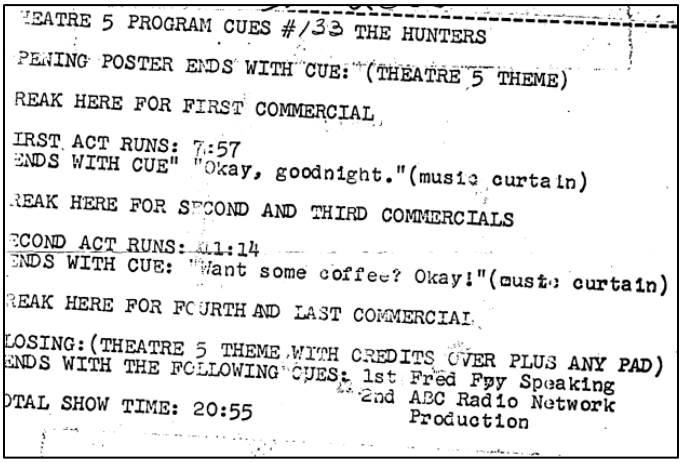
Episode 133
The Hunters

Network broadcast date: Wednesday, February 3, 1965
Genre: Social
Author: Richard McCracken
Production number 133; produced on Thursday, January 14, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A big game hunting trip with his son becomes a test of willpower for an alcoholic father struggling to stay sober.

Cast: George Petrie, Peter Fernandez, Fran Carlon, Jack Hurdle, Mark O'Daniels

Story uses an interesting effect of internal dialogue of the main character and the voice of his conscience.


...EATRE 5 PROGRAM CUES #/33 THE HUNTERS
...ENING POSTER ENDS WITH CUE: (THEATRE 5 THEME)
...REAK HERE FOR FIRST COMMERCIAL
...IRST ACT RUNS: 7:57
...ENDS WITH CUE" "Okay, goodnight."(music curtain)
...REAK HERE FOR SECOND AND THIRD COMMERCIALS
...ECOND ACT RUNS: 11:14
...ENDS WITH CUE: "Want some coffee? Okay!"(music curtain)
...REAK HERE FOR FOURTH AND LAST COMMERCIAL
...LOSING:(THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
...ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
...OTAL SHOW TIME: 20:55 2nd ABC Radio Network
Production

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Episode 134
Greater Love Hath No Man

Network broadcast date: Thursday, February 4, 1965
Genre: Human interest drama
Author: Ian Martin
Production number 134; produced on Friday, January 15, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A surgeon faces an impossible choice when he must decide which patient should get a kidney replacement — his fatherly mentor or a scared young girl.

Cast: Robert Dryden, June Graham, Stan Watt, Evie Juster, Arlene Walker

Fred Foy has supporting role at 3m, 10m, and 14m.

Episode 135
The Underdeveloped Nation

Network broadcast date: Friday, February 5, 1965
Genre: Human interest fantasy
Author: Romeo Muller
Production number 135; produced on Monday, January 18, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A fighter pilot crash-lands on a mysterious island, encountering pygmy-like creatures, a talking scarecrow and a yellow-brick road that leads to an emerald city… Why does it all feel so familiar?

Cast: Ralph Camargo, Cliff Carpenter, Anne Seymour, John McGovern, William Griffis, Robert Dryden, Cecil Roy

Episode 136
Cold Storage

Network broadcast date: Monday, February 8, 1965
Genre: Science fiction
Author: William Mourne
Production number 140; produced on Monday, January 25, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A group of strangers prepare to be put into suspended animation for a thousand years. No idea why they've been selected or how they can get out of it, they start attacking each other.

Cast: George Petrie, Jack Grimes, Arlene Walker, Evie Juster, Donald Buka, Cecil Roy, Lorraine MacMartin

Broadcasting Magazine for this date has a full page ad for "*Theatre 5*" which appears to be part of a re-branding effort to attract more stations.

***** Episode 137 *****
The Eye of the Storm

Network broadcast date: Tuesday, February 9, 1965
Genre: Social
Author: Richard McCracken
Production number 137; produced on Wednesday, January 20, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: With Hurricane Cleo closing in on a small North Carolina town, the local doctor races to save as many people as he can, until he rescues the wrong person: an escaped mental patient out for blood.

Cast: Court Benson, Alice Yourman, Cecil Roy, Staats Cotsworth, Audrey Marsh, Ben Yaffe

Fred Foy reads the radio weather forecast.

Episode 138
Lovely Boy

Network broadcast date: Wednesday, February 10, 1965
Genre: Mystery
Author: Raphael David Blau
Production number 138; produced on Thursday, January 21, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: Pete and Margie are over the moon about their daughter's new boyfriend who seems just perfect. But once he's driven off with her, his story unravels and the frantic parents race to save their daughter from a possible psychopath.

Cast: David Burns, Joan Lorring, Betty Garde, Ed Zimmerman, Jimsey Somers

Episode 139
The Sybil of Sycamore Lane

Network broadcast date: Thursday, February 11, 1965
Genre: Comedy
Author: Robert Newman
Production number 139; produced on Friday, January 22, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A housewife brings her kids inside just seconds before a plane crashes into their yard. Is she psychic? Soon friends and family are pressing her for weather forecasts and stock market advice and the more predictions she gets right, the stranger things get for her.

Cast: Fran Carlon, Stan Watt, Evie Juster, Casey Allen

At about the 6:55 mark, a comment is made after getting off a train and starting to drive home. It refers to William Gately

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who directed four *Theatre 5* episodes: "Don't get too close to Mr. Gately, I think he had a few too many in the bar car." Gately was about 28 years old, and was a young developing talent at ABC.

***** Episode 140 *****
The Chain

Network broadcast date: Friday, February 12, 1965
Genre: Melodrama
Author: Leonard Sand
Production number 136; produced on Tuesday, January 19, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Small changes in one place can lead to monumental differences somewhere else. This story tracks all the tiny causes and effects that stem from a cab swerving to avoid hitting a dog and end in a global nuclear holocaust.

Cast: Robert Dryden, George Petrie, Gilbert Mack, Natalie Priest, Stan Watt

No information has been found about this writer.

Episode 141
The Forgotten

Network broadcast date: Monday, February 15, 1965
Genre: Melodrama
Author: Nick Cosentino
Production number 141; produced on Tuesday, January 26, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: Crossing a bridge late at night, a woman has a chance encounter with a man about to jump. She pleads with him to reconsider and soon they find themselves connecting in a way that will change both their lives forever.

Cast: Jean Gillespie, Felice Camargo, William Griffis, Abby Lewis, Larry Robinson

Cosentino was a 1950s TV writer.

Episode 142
A Little Game on Saturday Morning

Network broadcast date: Tuesday, February 16, 1965
Genre: Fantasy
Author: Romeo Muller
Production number 143; produced on Wednesday, January 27, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A father's elaborate war games with his two sons seem to be a unique kind of therapy for the soldier who returned from Vietnam shell-shocked. But he may be even more disturbed than anyone realizes.

Cast: Court Benson, David Kerman, Peter Fernandez, Danny Fortus, Jerry Zafer

Episode 143
Post Time

Network broadcast date: Wednesday, February 17, 1965
Genre: Drama
Author: Frank Thomas
Production number 144; produced on Thursday, January 28, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: An overworked sportscaster struggles to make it through an important horse race. But this race feels different than usual — broadcasting from a strange room and no crowd — so why the *deja vu*?

Cast: Jack Gregson, June Graham, Robert Dryden, Ian Martin

Episode 144
It's a Work of Art

Network broadcast date: Thursday, February 18, 1965
Genre: Science fiction
Author: Lillian Andrews
Production number 145; produced on Friday, January 29, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: Four scientists arrive at a government outpost hundreds of miles below the earth's surface, where they begin work on the mysterious Project Adam. Tension grows as one of the scientists demands to know more about the strange machine they are building.

Cast: Paul McGrath, William Mason, George Petrie, Hal Studer, Donald Buka

Andrews was a 1950s TV writer; this is an interesting swirl of sci-fi, technology, the purpose and use of scientific knowledge, Cold War tensions, religious ethics, and existential issues. Some of the language might seem stilted because there are so many cross-currents of ideas, but for its time the story and presentation works.

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Episode 145
Listen, Mother

Network broadcast date: Friday, February 19, 1965
Genre: Melodrama
Author: Elspeth Eric
Production number 142; produced on Wednesday, January 27, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: After a visit to his fiancée upstate, a man takes his passive-aggressive mother on the long drive back to the city. As much as he tries to put a positive spin on things, her endless criticism builds to a devastating ending.

Cast: Barbara Baxley, Connie Brigham, Anne Houston, Arthur Anderson, Ed Zimmerman

Eric was an actress and a radio writer, especially active in *CBS Radio Mystery Theater*.

Episode 146
A Tale for the Nursery

Network broadcast date: Monday, February 22, 1965
Genre: Comedy
Author: Morton Golding
Production number 147; produced on Tuesday, February 2, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: To open their newest branch, a bank plans to close the nursery school currently occupying the land. Easy, right? Well, they're about to learn an important lesson from the teacher who runs it.

Cast: Fran Allison, John Griggs, Elliott Reid, George Petrie

Actress and singer Fran Allison was a regular on radio and television talk shows and variety programs in the 1950s and 1960s, and was a stage actress. Her casting in a story about a children's nursery school was very appropriate because she was a pioneer in television programming for children with the program *Kukla, Fran, and Ollie* where Allison interacted with the the puppets Kukla and Ollie. Though the program only lasted until the late 1950s, she was regularly called on to appear in TV skits through the 1960s on children's programs such as *Captain Kangaroo* and holiday programs with the still well-known and endearing characters. She had comedic appearances as "Aunt Fanny" on *Don McNeil's Breakfast Club* radio program starting in the 1930s and through the 1950s and 1960s.

***** Episode 147 *****
The Elevator

Network broadcast date: Tuesday, February 23, 1965
Genre: Melodrama
Author: Jim McGinn
Production number 146; produced on Monday, February 1, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: Trapped in an elevator with a psychopath, a woman fights for survival as her boyfriend and roommate race to find her.

Cast: Lesley Woods, George Petrie, Corrine Orr, James Monks, Jim Campbell, Dirk Fredericks

Episode 148
The Man Who Heard Everything

Network broadcast date: Wednesday, February 24, 1965
Genre: Fantasy
Author: George Bamber
Production number 148; produced on Wednesday, February 3, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: When a man develops the ability to hear people's thoughts, he sees a chance for fame and fortune. Before long, he's facing misery and madness.

Cast: Norman Rose, Ralph Bell, Mary Jane Higby, Evie Juster, John Gibson

At about the 8 minute mark, Gately is mentioned as a character's boss, an inside joke about *Theatre 5* staffer William Gately; a character has the last name of "Prescott" is in the story, which may be a nod to ABC sound effects artist Bob Prescott who worked at the network in the golden age of radio with *Theatre 5* sound effects artist Ed Blainey.

Episode 149
Toby's Wonderful Egg

Network broadcast date: Thursday, February 25, 1965
Genre: Comedy
Author: Romeo Muller
Production number 149; produced on Wednesday, February 3, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: The salty old sea dogs of the Dead Boatswains Club don't believe Toby's tall tale of an encounter with a mythical sea serpent, but just wait till they get a look at the enormous egg it left behind.

Cast: John McGovern, Robert Dryden, Betty Garde, John Gibson, Arthur Anderson

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******* Episode 150 *******

Little Girl, Little Girl

Network broadcast date: Friday, February 26, 1965
Genre: Psychological drama
Author: Romeo Muller
Production number 150; produced on Thursday, February 4, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: The owner of a candy store keeps to himself, convinced if he never gets close to anyone, he'll never get hurt. But his world turns upside down when a little girl arrives at his shop and terrorizes him for her own cruel amusement.

Cast: Arthur Anderson, Ian Martin, Linda Ross

Episode 151

You Bet Your Life

Network broadcast date: Monday, March 1, 1965
Genre: Melodrama
Author: Ian Martin
Production number 151; produced on Friday, February 5, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: At her wits' end, a gambling addict's wife takes matters into her own hands, tracking down the bookies and loan sharks who enable her husband.

Cast: Jack Grimes, Arlene Walker, Robert Dryden, Ron Tomme, Anne-Marie Gayer

CBS Radio Mystery Theater 1977-04-10, same title; Fred Foy also calls the horse races; inside joke with hospital intercom calling "Dr. Boles" referring to actor Jim Boles; Ian Martin, Jim Boles, and Boles' wife Athena Lorde were radio actors in New York in many soap operas and also early TV as Martin was.

Episode 152

French Quarter

Network broadcast date: Tuesday, March 2, 1965
Genre: Mystery
Author: Richard McCracken
Production number 153; produced on Tuesday, February 9, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A New Orleans shopkeeper is thrilled to get a visit from a cousin she hasn't seen in years until it becomes clear he has ulterior motives.

Cast: Claudia Morgan, Cliff Carpenter, David Kerman, Larry Haines, Guy Sorel

Episode 153

Annie is Watching

Network broadcast date: Wednesday, March 3, 1965
Genre: Human interest
Author: Phyllis Coe
Production number 154; produced on Wednesday, February 10, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: After being fired for catching an executive cheating in his office, a cleaning lady plots her revenge.

Cast: Bryna Raeburn, June Graham, Arlene Walker, Kenneth Harvey, Arthur Kohl

Episode 154

The Land of Milk and Honey

Network broadcast date: Thursday, March 4, 1965
Genre: Fantasy
Author: Albert G. Miller
Production number 152; produced on Monday, February 8, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: The Land of Milk and Honey is where you go if you live a good and decent life. So how did a convicted murderer end up here?

Cast: Greta Thyssen, Daniel Ocko, Ivor Francis, George Lloyd

Episode 155

April Snowfall

Network broadcast date: Friday, March 5, 1965
Genre: Mystery
Author: Hal Hackady
Production number 155; produced on Wednesday, February 10, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: When a fortune teller predicts a man's wife will die violently unless he pays her $2,000, he laughs it off as a scam. But the more her predictions come true, the less he's laughing…

Cast: Elliott Reid, Ruth Gillette, Cecil Roy, Augusta Dabney, Bryna Raeburn, Philip Houston

Hackady was a 1950s TV writer who was also a songwriter, composing songs for Eddie Fisher and the Lennon Sisters, as well as for the theatrical play *Snoopy! Come Home!*; the fortune teller is "Mrs. Elspeth," an in-joke nod to actress and radio scripter Elspeth Eric; Fred Foy plays a cop engaging in crowd control at about 17:50.

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Episode 156
Last Ride on the Merry Go Round

Network broadcast date: Monday, March 8, 1965
Genre: Crime melodrama
Author: Leonard Sand
Production number 157; produced on Friday, February 12, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: After interviewing a death row inmate as part of a welfare investigation, a social worker becomes convinced he's innocent and starts playing detective, determined to track down the real murderer.

Cast: Gertrude Warner, George Petrie, Kenneth Harvey, Maurice Tarplin, John Seymour

Episode 157
Just for Kicks

Network broadcast date: Tuesday, March 9, 1965
Genre: Human interest
Author: Ian Martin
Production number 156; produced on Thursday, February 11, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A gang of bored teenagers carjack a popular recording artist and take him on a terrifying joyride.

Cast: Peter Fernandez, Ronald Liss, Larry Robinson, Elliott Reid, Jack Grimes

Once more Fred Foy plays a police officer. He's the arresting officer at the end of the story; Ronald Liss was a radio acting prodigy who made his first appearance at age 3 in the 1930s, and played the voice of Robin when Batman would appear on *Superman*, and even played children through his teenage years; he moved into TV production roles in Hollywood and moved back to New York in the late 1950s, where he was able to resume radio roles on *Suspense* and other series when not working in television; Liss and Jack Grimes had similar radio careers in their childhood years.

Episode 158
Broken Image

Network broadcast date: Wednesday, March 10, 1965
Genre: Contemporary
Author: Raphael David Blau
Production number 159; produced on Tuesday, February 16, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A Nobel Prize-winning scientist tracks his wayward son to a rundown tenement where he discovers things are even worse than he feared.

Cast: Santos Ortega, Bernard Grant, Ethel Remey (aka Ethel Everett)

Variety of this date reports *Theatre 5* is in more than 90 markets; the story is likely biographical in a manner as reflecting Blau's relationship with his father and his father's notoriety as a famous rabbi.

***** Episode 159 *****
Publish or Perish

Network broadcast date: Thursday, March 11, 1965
Genre: Topical drama
Author: Raphael David Blau
Production number 160; produced on Thursday, February 18, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: If a college professor wants to keep his job, he needs to publish an original piece of research. Shouldn't be too hard since he's been extorting free work from a brilliant ex-con for years.

Cast: George Petrie, John Seymour, Fran Carlon, Ralph Bell, Laura Stuart

At 15:00 Fred Foy is in a scene in a lecture hall as a questioner from from the audience; Blau pulled from his experience in academia as a student and teacher for this scenario of senior faculty taking credit for the work of their assistants and low-level colleagues.

***** Episode 160 *****
The Janitor

Network broadcast date: Friday, March 12, 1965
Genre: Drama
Author: Fielden Farrington
Production number 158; produced on Monday, February 15, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: When a kindly school custodian brings a little girl into the boiler room to fix her backpack, he sets off a wave of hysteria that soon takes over the entire school.

Cast: Frederick O'Neal, Court Benson, Grace Matthews, Susan Melvin, Joseph Bell

Frederick O'Neal was an actor, theater producer and director; he founded the American Negro Theater, the British Negro Theatre, and was the first African-American president of the Actors' Equity Association. He was a regular on TV for serious productions such as *Hallmark Hall of Fame* and in comedies such as *Car 54, Where Are You?* His casting in *Theatre 5* may have played a role in the recruiting of Sammy Davis, Jr. for his

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Theatre 5 appearance as they had collaborated on some projects in the 1950s.

Episode 161
Divorce American Style

Network broadcast date: Monday, March 15, 1965
Genre: Human interest drama
Author: Nick Cosentino
Production number 163; produced on Monday, February 22, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: Follows the ups, downs, absurdities and tragedies of one couple's acrimonious divorce.

Cast: George Petrie, Evie Juster, Vicki Vola, Alan Ottenheimer

Episode 162
Any Port in a Storm

Network broadcast date: Tuesday, March 16, 1965
Genre: Fantasy
Author: Don Lamb
Production number 165; produced on Wednesday, February 24, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: Shipwrecked honeymooners wash up on a deserted island only to discover it's Bikini Atoll — a government testing site for hydrogen bombs!

Cast: Betsy von Furstenberg, George Petrie, Ethel Remey (aka Ethel Everett), John Griggs

Lamb was active in Off-Broadway and regional theater as a stage and production manager, and as a supporting actor. He was also an aspiring playwright in those venues. He was a stage manager for the 1970-1971 Broadway productions of *Frank Merriwell* and *Harvey*, the latter starring Jimmy Stewart and Helen Hayes; von Furstenberg was a Broadway actress who also appeared on television and in movies; her full name was Countess Elizabeth Caroline Maria Agatha Felicitas Therese von Fürstenberg-Herdringen.

Episode 163
Across the River to Grandfather's House

Network broadcast date: Wednesday, March 17, 1965
Genre: Adventure
Author: Robert Cenedella
Production number 164; produced on Friday, February 26, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: For the last five years, three eccentric cousins keep each other prisoner in their grandfather's house, obsessively going over the facts of his murder, advancing theories and accusations to figure out whodunnit. It's gone well beyond the point of absurdity and that's before Cousin Dan arrives at their door.

Cast: Alan Bunce, James Monks, Alice Ghostley, Court Benson

Episode 164
If the Spirit Moves You

Network broadcast date: Thursday, March 18, 1965
Genre: Mystery
Author: Marquita Fisher
Production number 167; produced on Friday, February 26, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A man is being haunted by the ghost of his old boss. Even worse? The ghost has a pile of work for him and harsher deadlines than he gave when he was alive.

Cast: Court Benson, Jim Dukas, Grace Matthews, Robert Dryden

Episode 165
They Call Me Howie

Network broadcast date: Friday, March 19, 1965
Genre: Ghost
Author: Hal Hackady
Production number 166; produced on Thursday, February 25, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Shortly after his family moves into a charming Connecticut farmhouse, 8-year-old Howie starts claiming his name is Cotton Merriweather and he's a soldier from the 18th century. The more his parents dig into local history, the more his obscure names and historical details check out. Is their son possessed?

Cast: Elliott Reid, Evie Juster, Stan Watt, Susan Melvin

In some newspaper listings, the title is "They Call Me Howy."

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Episode 166
Bad News for Mrs. Bristol

Network broadcast date: Monday, March 22, 1965
Genre: Psychological drama
Author: Albert G. Miller
Production number 168; produced on Monday, March 1, 1965
Director: William Gately; Producer: not announced

Plotline: When a young bride is told her husband of three months is actually an escapee from a mental hospital who murdered his first wife, she has to decide whether to believe the police and help bring him in, or trust the man she loves and go on the run with him.

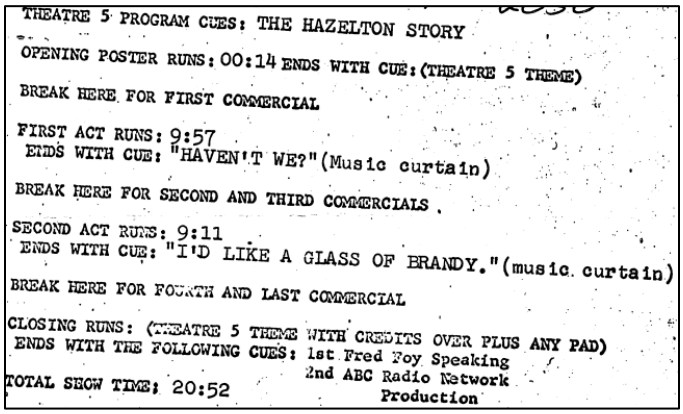
Cast: Anne Houston, Jackson Beck, Ed Zimmerman, Sam Raskyn

Episode 167
The Hazelton Story

Network broadcast date: Tuesday, March 23, 1965
Genre: Topical melodrama
Author: Richard McCracken
Production number 170; produced on Wednesday, March 3, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: Aunt Alison, the 84-year-old matriarch of the Hazelton empire calls a rare board meeting for the family business, only to have a stroke in the middle of it. Now that she's bedridden and catatonic, her family stops the fawning and starts the back-stabbing, but her young niece suspects Aunt Alison may be more aware than she appears…

Cast: Ethel Remey (aka Ethel Everett), Maurice Tarplin, Jim Campbell, Rosemary Rice, David Kerman, Laura Stuart


THEATRE 5 PROGRAM CUES: THE HAZELTON STORY

OPENING POSTER RUNS: 00:14 ENDS WITH CUE: (THEATRE 5 THEME)

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 9:57
ENDS WITH CUE: "HAVEN'T WE?" (Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS.

SECOND ACT RUNS: 9:11
ENDS WITH CUE: "I'D LIKE A GLASS OF BRANDY." (music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS: (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network
Production

TOTAL SHOW TIME: 20:52

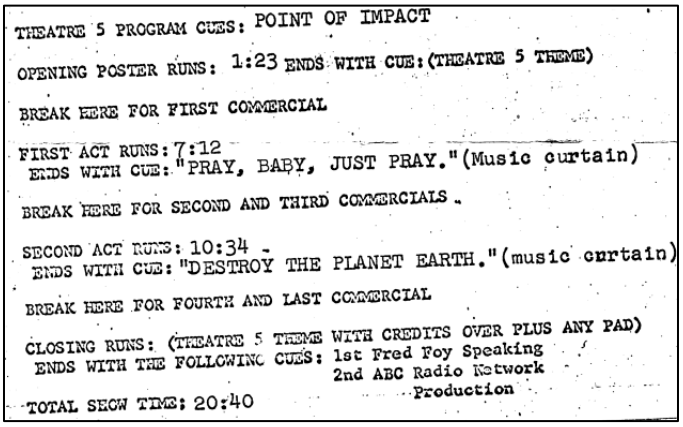
Episode 168
Point of Impact

Network broadcast date: Wednesday, March 24, 1965
Genre: Space-age drama
Author: Michael A. Hanu
Production number 169; produced on Tuesday, March 2, 1965
Director: Warren Somerville; Producer: not announced

Plotline: It's the nightmare scenario: a rival country has launched a nuclear rocket and it's heading our way. We follow the commanding officer as he races to stop a holocaust, pressure building with every second until the shocking conclusion.

Cast: Joan Lovejoy, Ralph Camargo, Robert Dryden, Stan Watt, Larry Robinson

Hanu was a writer for Voice of America; it is possible he was encouraged by William N. Robson to pursue this effort since Robson was at VOA at the time; this is the first appearance of Joan Banks Lovejoy, widow of Frank Lovejoy in 1962; Banks grew up in the same area of lower Connecticut and shoreline Westchester County, NY, the same area where Warren Somerville and his eventual wife Hughie spent their child and teenage years, and were all in school and local productions in that area in those times; Banks used the Lovejoy name after Frank died but used her maiden name professionally until that time; Frank and Joan performed on hundreds of radio programs together, and were frequently in theatrical productions together.


THEATRE 5 PROGRAM CUES: POINT OF IMPACT

OPENING POSTER RUNS: 1:23 ENDS WITH CUE: (THEATRE 5 THEME)

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 7:12
ENDS WITH CUE: "PRAY, BABY, JUST PRAY." (Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS.

SECOND ACT RUNS: 10:34
ENDS WITH CUE: "DESTROY THE PLANET EARTH." (music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS: (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network
Production

TOTAL SHOW TIME: 20:40

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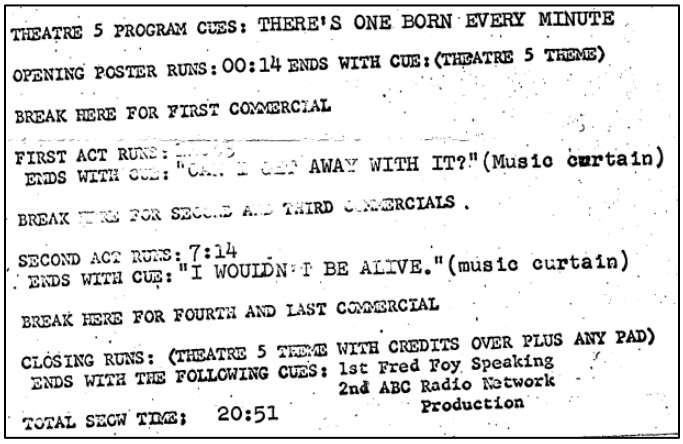
Episode 169
There's One Born Every Minute

Network broadcast date: Thursday, March 25, 1965
Genre: Comedy melodrama
Author: Ian Martin
Production number 171; produced on Thursday, March 4, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A proud conman finds himself facing a moral crisis when he gets his hands on an old lady's stolen life savings. Sure, he's a grifter but is he really a thief?

Cast: Bernard Grant, Abby Lewis, Arthur Kohl, Gilbert Mack, Ralph Bell, John McGovern


THEATRE 5 PROGRAM CUES: THERE'S ONE BORN EVERY MINUTE

OPENING POSTER RUNS: 00:14 ENDS WITH CUE: (THEATRE 5 THEME)

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: [illegible]
ENDS WITH CUE: "CAN I GET AWAY WITH IT?" (Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS.

SECOND ACT RUNS: 7:14
ENDS WITH CUE: "I WOULDN'T BE ALIVE." (music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS: (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network
Production

TOTAL SHOW TIME: 20:51

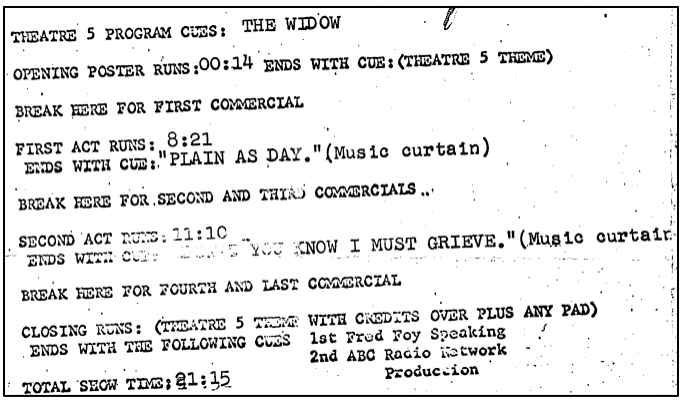
***** Episode 170 *****
The Widow

Network broadcast date: Friday, March 26, 1965
Genre: Horror drama
Author: Richard Lortz
Production number 172; produced on Friday, March 5, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: Teenaged Emmy Lou and her strange mother pressure a neighbor boy into helping them shoot their dying dog out in the barn. But instead of a dog he discovers a dead man… and a whole lot of trouble.

Cast: Alix Elias, Helen Carew, George Petrie, Larry Robinson, Corrine Orr

Lortz was a playwright and novelist who also wrote for 1950s television, including *Suspense.*


THEATRE 5 PROGRAM CUES: THE WIDOW

OPENING POSTER RUNS: 00:14 ENDS WITH CUE: (THEATRE 5 THEME)

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 8:21
ENDS WITH CUE: "PLAIN AS DAY." (Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS.

SECOND ACT RUNS: 11:10
ENDS WITH CUE: "YOU KNOW I MUST GRIEVE." (Music curtain

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS: (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network
Production

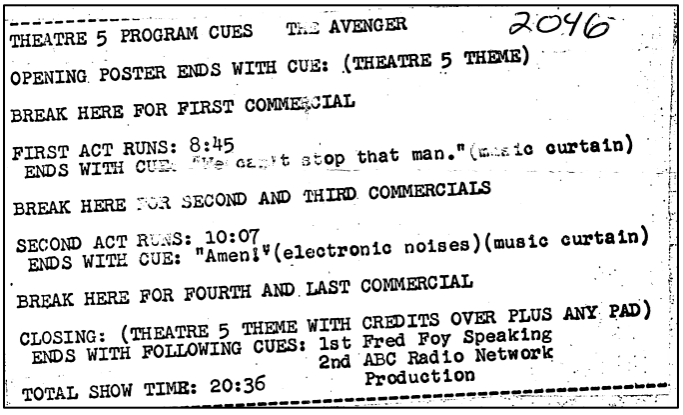
TOTAL SHOW TIME: 21:15

***** Episode 171 *****
The Avenger

Network broadcast date: Monday, March 29, 1965
Genre: Mystery drama
Author: Jules Archer
Production number 161; produced on Thursday, February 18, 1965
Director: Warren Somerville; Producer: Warren Somerville

Plotline: A stranger claiming to speak to the dead shows up at a man's door with a message from the old woman the man killed in a car accident. He may have been found innocent in a court of law but this stranger is here to deliver a different kind of justice: a death sentence in the form of a prayer. This begins the stranger's killing spree, avenging the dead with a deadly prayer. Can the police stop him? After all, it's not illegal to pray a man to death…

Cast: Paul McGrath, Peter Fernandez, Bryna Raeburn, Gilbert Mack, David Kerman


THEATRE 5 PROGRAM CUES THE AVENGER 2046

OPENING POSTER ENDS WITH CUE: (THEATRE 5 THEME)

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 8:45
ENDS WITH CUE: "We can't stop that man." (music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 10:07
ENDS WITH CUE: "Amen!" (electronic noises) (music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING: (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network
Production

TOTAL SHOW TIME: 20:36

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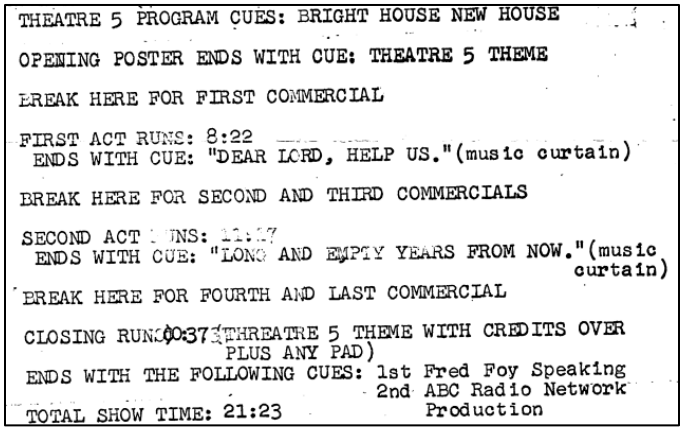
Episode 172
Bright House, New House

Network broadcast date: Tuesday, March 30, 1965
Genre: Human interest drama
Author: Romeo Muller
Production number 173; produced on Monday, March 8, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Wailing in the night. Mysterious apparitions on the television. A pair of newlyweds discover their beautiful new house is haunted, but it turns out that may not be the most challenging part of married life.

Cast: Joan Lorring, Terry O'Sullivan



THEATRE 5 PROGRAM CUES: BRIGHT HOUSE NEW HOUSE

OPENING POSTER ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 8:22
ENDS WITH CUE: "DEAR LORD, HELP US."(music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 11:17
ENDS WITH CUE: "LONG AND EMPTY YEARS FROM NOW."(music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS: 0:37 (THREATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

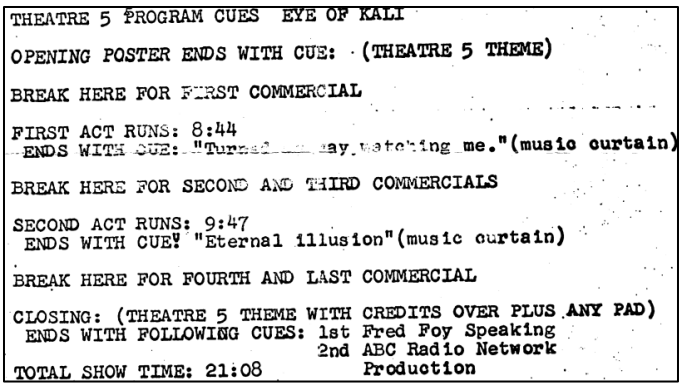
TOTAL SHOW TIME: 21:23

***** Episode 173 *****
Eye of Kali

Network broadcast date: Wednesday, March 31, 1965
Genre: Crime melodrama
Author: Robert Newman
Production number 162; produced on Friday, February 19, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: A jewel thief's murderous past comes back to haunt him in the middle of a job when he hears the voice of his dead wife coming from the antique statue he's robbing, turning his perfect heist into a nightmarish fever dream.

Cast: Donald Buka, Peter Gerald, Marty Meyers, Wayne Tippit



THEATRE 5 PROGRAM CUES EYE OF KALI

OPENING POSTER ENDS WITH CUE: (THEATRE 5 THEME)

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 8:44
ENDS WITH CUE: "Turned [illegible] me."(music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 9:47
ENDS WITH CUE: "Eternal illusion"(music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING: (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 21:08

Episode 174
Three on a Death

Network broadcast date: Thursday, April 1, 1965
Genre: Murder melodrama
Author: Murray Burnett
Production number 174; produced on Tuesday, March 9, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Larry Warrick is an unrepentant creep. He destroyed his colleague's business by selling him a bunch of defective parts, stole his friend's wife then cheated on her with another friend's daughter. He gleefully flaunts his cruelty, knowing none of his enemies are powerful enough to take him down. But what happens when they all team up against him?

Cast: Joan Lovejoy, Larry Haines, Elliott Reid, William Griffis, Arnold Moss

Episode 175
Get Away with Murder

Network broadcast date: Friday, April 2, 1965
Genre: Human interest drama
Author: Nora Stirling
Production number 175; produced on Wednesday, March 10, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: After getting his allowance cut off and his car taken away, a troublemaking teen decides he'll show his parents they can't treat him this way by going on a wild joyride. But when the night takes a tragic turn, the teen loses a lot more than just his allowance.

Cast: Hal Studer, Ian Martin, Cliff Carpenter, Mary Jane Higby, Arthur Anderson

Stirling started as a young performer on Broadway and wrote radio plays in the 1940s and continued in television; she also wrote many stage plays for small theater, a highly regarded biography of Pearl S. Buck, as well as other diverse writings such as romance novels, collection of biographies of classic authors, and some books about consumer fraud.

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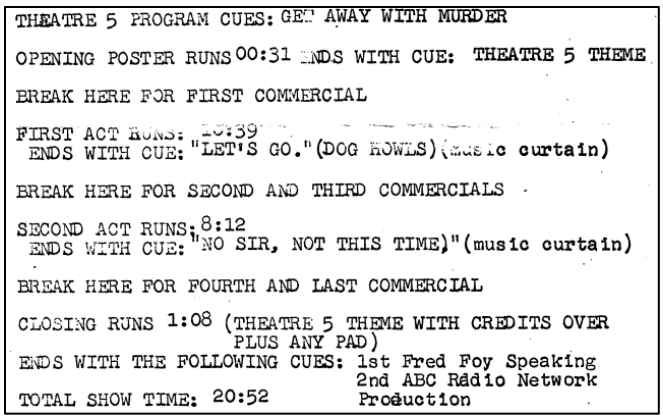


THEATRE 5 PROGRAM CUES: GET AWAY WITH MURDER

OPENING POSTER RUNS 00:31 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 10:39
ENDS WITH CUE: "LET'S GO."(DOG HOWLS)(music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 8:12
ENDS WITH CUE: "NO SIR, NOT THIS TIME)"(music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:08 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:52

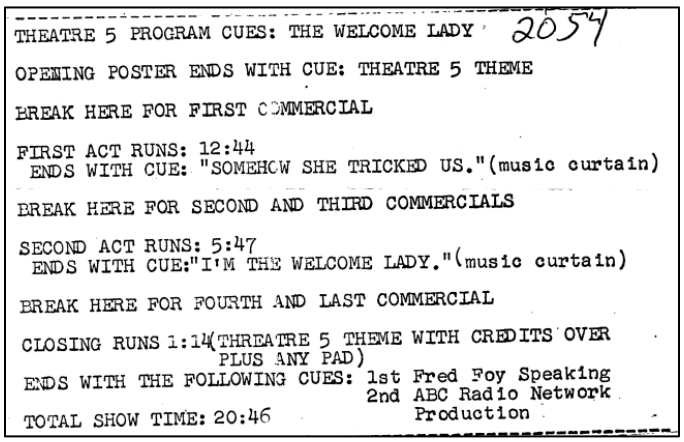
Episode 176
The Welcome Lady

Network broadcast date: Monday, April 5, 1965
Genre: Mystery melodrama
Author: George Bamber
Production number 176; produced on Thursday, March 11, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A couple moves into a new house and are pleasantly surprised by a visit from an older lady welcoming them to the neighborhood. As they settle in, they're less pleased to find her hiding in the basement and standing at the foot of their bed watching them sleep.

Cast: Ruth Yorke, Larry Robinson, Connie Brigham

Inside jokes with husband named "Warren" (producer Warren Somerville) and woman next door "Mrs. Wilson" (script editor Jack C. Wilson) and the setting of Harrison, the town next to Rye, NY where Warren Somerville lived.



THEATRE 5 PROGRAM CUES: THE WELCOME LADY 2054

OPENING POSTER ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 12:44
ENDS WITH CUE: "SOMEHOW SHE TRICKED US."(music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 5:47
ENDS WITH CUE:"I'M THE WELCOME LADY."(music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:14(THREATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:46

Episode 177
Until Death Do Us

Network broadcast date: Tuesday, April 6, 1965
Genre: Social drama
Author: Raphael David Blau
Production number 177; produced on Friday, March 12, 1965
Director: Ted Bell; Producer: not announced

Plotline: A golf pro and his married girlfriend check into a roadside motel intending to carry out a suicide pact. But as the sleeping pills start to take effect, hidden truths are revealed and plans shift from suicide to murder.

Cast: Elspeth Eric, William Mason, Hal Burdick

Inside joke about the radio business at about 4:30 -- Motel manager walks the couple though all the room amenities "TV, coin-phone, radio -- but it's broken"; the announced title is "'Til Death Do Us Part."

***** Episode 178 *****
Mirror, Mirror on the Wall

Network broadcast date: Wednesday, April 7, 1965
Genre: Fantasy melodrama
Author: Albert G. Miller
Production number 178; produced on Monday, March 15, 1965
Director: Ted Bell; Producer: not announced

Plotline: On her 39th birthday, Emily starts a conversation with her mirror who explains she's about to go through changes that will last the rest of her life. As the years go by and the mirror presents her with gray hair and then wrinkles, Emily fights against aging, insisting on dressing like a teenager and barring her granddaughter from calling her grandma.

Cast: Martha Scott, Joan Lorring, Court Benson, Paul McGrath, Peter Fernandez

The age 39 was popularized as a turning point in age by Jack Benny. This episode is a striking example of how in just 19 minutes of drama the storyline can travel over 35 years in chunks of time using a combination of sound effects or music (or both). This is an exceptional script about how the obsession with time and age changes over a lifetime. The main character begins the story at her 40th birthday. In the beginning of the story, you can hear a clock ticking the moments away. By the end of the story, the main character embraces the aging process, and the ticking clock is no longer heard. Using Paul McGrath voicing a character that might be best described as "Father Time" with a voice from beyond might remind some listeners of his work as the host of *Inner Sanctum*. His character is not one with a "creepy" persona,

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but is otherworldly, and fits the story well. Considering how short a *Theatre 5* episode is, the execution shows how powerful audio drama can be.

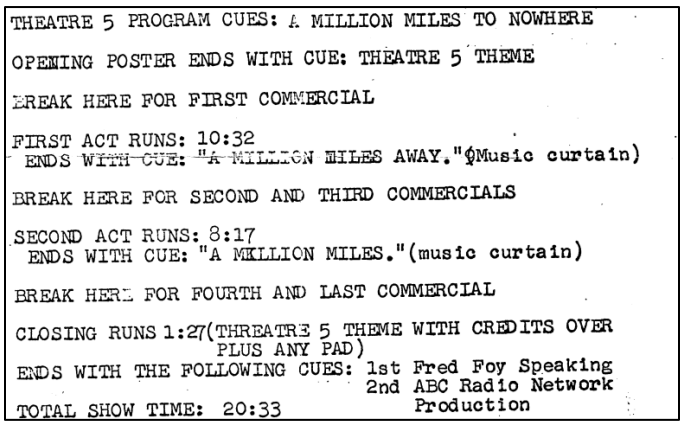
Episode 179
A Million Miles to Nowhere

Network broadcast date: Thursday, April 8, 1965
Genre: Mystery melodrama
Author: Murray Burnett
Production number 179; produced on Tuesday, March 16, 1965
Director: William Gately; Producer: not announced

Plotline: The vice president of a bank steals half a million dollars in a carefully orchestrated heist. But when one tiny detail doesn't go according to plan, it sends him scrambling to keep the entire thing from crashing down around him.

Cast: William Griffis, Vicki Vola, Jack Grimes, John Gibson, Ann Houston, Ed Zimmerman

"Dr. Somerville" returns at 5:30 (and he's treating "Ted", a reference to director Ted Bell).



THEATRE 5 PROGRAM CUES: A MILLION MILES TO NOWHERE

OPENING POSTER ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 10:32
ENDS WITH CUE: "A MILLION MILES AWAY."(Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 8:17
ENDS WITH CUE: "A MILLION MILES."(music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:27(THREATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:33

Episode 180
It's My Funeral

Network broadcast date: Friday, April 9, 1965
Genre: Human interest
Author: Leonard Stadd
Production number 180; produced on Wednesday, March 17, 1965
Director: Ted Bell; Producer: not announced

Plotline: An elderly widow on public assistance refuses to sign a release for life-saving surgery. Her doctors are baffled, but the more they encourage her, the more they come to understand why this decision means so much to her.

Cast: Abby Lewis, Stan Watt, Bryna Raeburn, George Petrie

"Dr. Warren" called for over intercom about 1 min in. Perhaps "Dr. Somerville was booked"? Yet another way of sneaking director Warren Somerville's name into the production.

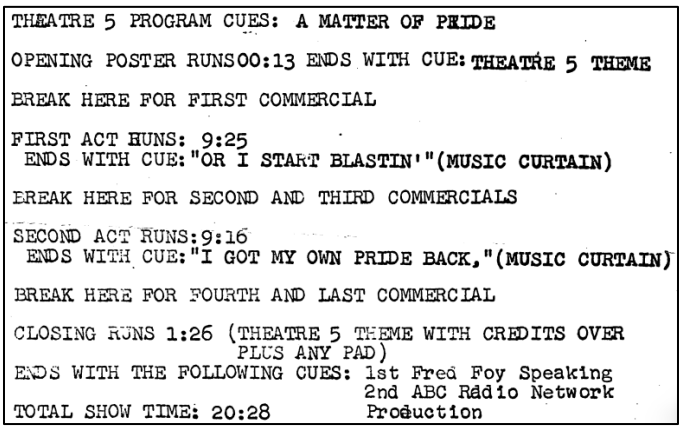
Episode 181
A Matter of Pride

Network broadcast date: Monday, April 12, 1965
Genre: Melodrama
Author: Ian Martin
Production number 185; produced on Wednesday, March 24, 1965
Director: Ted Bell; Producer: not announced

Plotline: A terrible accident left a construction worker blind and full of self-hatred now that he can't work and his wife is forced to be the breadwinner. But when they're taken hostage by a crazed gunman, will he get his chance to prove that he's not useless after all?

Cast: Arlene Walker, Jack Grimes, Jim Dukas, Ruth Yorke, Alan Bergman

CBS Radio Mystery Theater 1974-09-25, *The Deadly Blind Man's Bluff*



THEATRE 5 PROGRAM CUES: A MATTER OF PRIDE

OPENING POSTER RUNS00:13 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 9:25
ENDS WITH CUE: "OR I START BLASTIN'"(MUSIC CURTAIN)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 9:16
ENDS WITH CUE: "I GOT MY OWN PRIDE BACK,"(MUSIC CURTAIN)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:26 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:28

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Episode 182
The Lion Who Wasn't There

Network broadcast date: Tuesday, April 13, 1965
Genre: Crime adventure
Author: Murray Burnett
Production number 181; produced on Thursday, March 18, 1965
Director: William Gately; Producer: William Gately

Plotline: Business is bad for an expat's safari company in Nairobi. Even worse, his wife is plotting his murder with the company's rugged guide. But while their plan to kill him on a hunting expedition seems foolproof, the African bush has plans of its own…

Cast: Joan Lovejoy, Peter Gerald, Ralph Camargo, Guy Sorel, Scott Cunningham

Episode 183
Come Home Daughter, All is Forbidden

Network broadcast date: Wednesday, April 14, 1965
Genre: Topical comedy
Author: Ian Martin
Production number 182; produced on Friday, March 19, 1965
Director: Ted Bell; Producer: not announced

Plotline: A rebellious young woman living in Rome flaunts her affair with a well-known criminal, knowing it will drive her senator-father crazy back in America. But when the senator sends her old flame to track her down, suddenly she's the one losing her mind.

Cast: Bethel Leslie, Elliott Reid, Gilbert Mack, Bernard Grant, Jack Grimes

CBS Radio Mystery Theater 1974-10-23, *See Naples and Die*

Episode 184
Panic

Network broadcast date: Thursday, April 15, 1965
Genre: Melodrama
Author: George Lowther
Production number 183; produced on Monday, March 22, 1965
Director: Ted Bell; Producer: not announced

Plotline: Cora's convinced she sees figures in a painting who aren't there, completely forgets conversations she just had and is certain she went to a dinner no one else remembers. Worried she's losing her mind, her fiancé insists she see a psychiatrist — but maybe there's something more sinister going on.

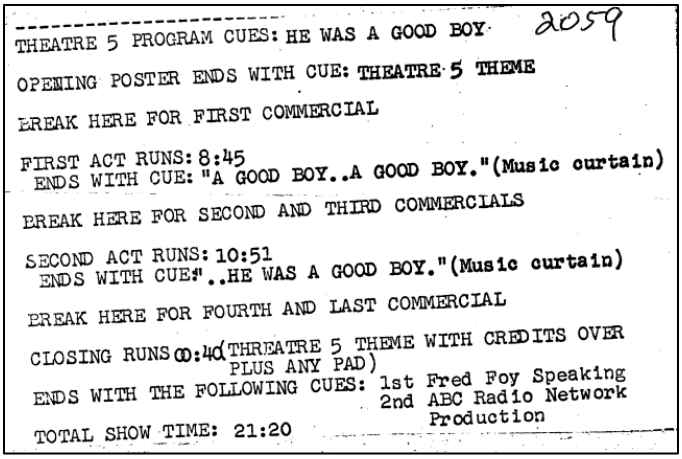
Cast: Augusta Dabney, Nat Polen, Jim Dukas, Owen Jordan

Episode 185
He Was a Good Boy

Network broadcast date: Friday, April 16, 1965
Genre: Social melodrama
Author: Richard Lortz
Production number 184; produced on Tuesday, March 23, 1965
Director: Ted Bell; Producer: not announced

Plotline: When her wayward grandson suddenly dies, an elderly woman refuses to believe it was caused by a drug overdose, despite all the obvious signs.

Cast: Alice Yourman, Natalie Priest, Larry Robinson, George Petrie, Hal Studer, Ronald Liss


THEATRE 5 PROGRAM CUES: HE WAS A GOOD BOY 2059

OPENING POSTER ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 8:45
ENDS WITH CUE: "A GOOD BOY..A GOOD BOY."(Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 10:51
ENDS WITH CUE: "..HE WAS A GOOD BOY."(Music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 00:40 (THREATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 21:20

***** Episode 186 *****
Incident in Ceylon

Network broadcast date: Monday, April 19, 1965
Genre: Mystery melodrama
Author: Nancy Moore
Production number 189; produced on Tuesday, March 30, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Devil dances, fire walkers and white witches. Ceylon may have been colonized by the British, but its ancient superstitions are alive and well. That's disconcerting for the wife of a tea plantation owner who becomes convinced the locals have put a curse on her.

Cast: Mary K. Wells, Guy Sorel, Ed Zimmerman, Ian Martin

CBS Radio Mystery Theater 1977-07-05, *Hexed*

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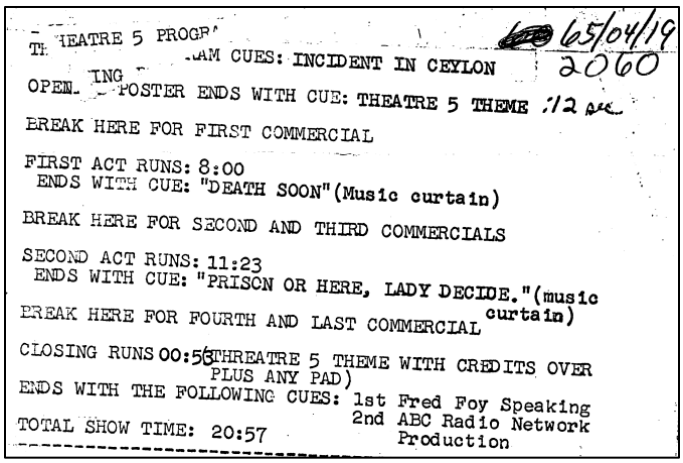


THEATRE 5 PROGR[AM] 65/04/19
TH[EATRE 5 PROGRAM] CUES: INCIDENT IN CEYLON 2060
OPEN[ING] POSTER ENDS WITH CUE: THEATRE 5 THEME :12 sec
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 8:00
ENDS WITH CUE: "DEATH SOON"(Music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 11:23
ENDS WITH CUE: "PRISON OR HERE, LADY DECIDE."(music curtain)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 00:58 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:57

Episode 187
You Gotta Cry Sometime

Network broadcast date: Tuesday, April 20, 1965
Genre: Human interest
Author: Robert Cenedella
Production number 186; produced on Thursday, March 25, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A tomboy goes from being mocked at high school to winning gold medals at the Olympics. But when a golf superstar challenges her to a tennis match and then romances her, it becomes clear that her toughest opponent is internal.

Cast: Maggie McNamara, David Kerman, Ed Zimmerman

Centers around an unlikely tennis match between a man and woman, eight years before the famous "Battle of the Sexes" match between Billie Jean King and Bobby Riggs in 1973.

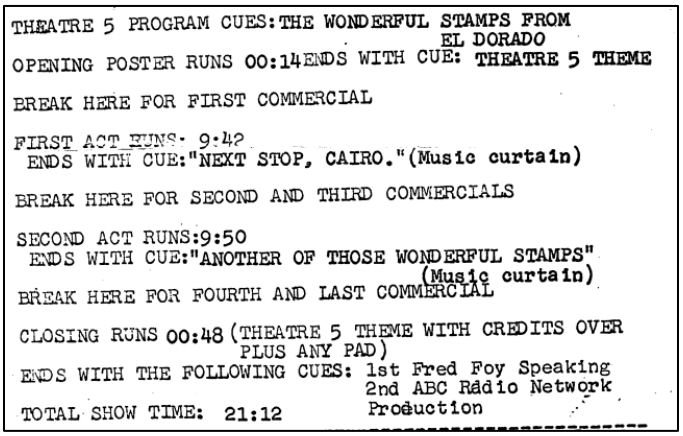
Episode 188
The Wonderful Stamps from El Dorado

Network broadcast date: Wednesday, April 21, 1965
Genre: Comedy fantasy
Author: Robert A. Arthur
Production number 188; produced on Monday, March 29, 1965
Director: Ted Bell; Producer: not announced

Plotline: A math teacher who's built his life on data and facts must rethink everything he believes when he inherits his uncle's magical stamp collection. Just slap on a stamp and you're magically transported wherever you want to go! But when he pushes his experiments a bit too far, he finds himself under arrest for his friend's mysterious disappearance.

Cast: Court Benson, Stan Watt, Guy Sorel, Robert Dryden, Jim Campbell

This script was used on *The Mysterious Traveler* on 1952-01-01 as *Stamps from El Dorado*. The episode is very light-hearted and somewhat different than the usual scripts that Arthur wrote for *Mysterious Traveler* and other series. It fits into *Theatre 5*'s strategy of providing a wide range of programs and opportunities for creativity for its writers, even if it was broadcast years before.



THEATRE 5 PROGRAM CUES: THE WONDERFUL STAMPS FROM EL DORADO
OPENING POSTER RUNS 00:14 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 9:42
ENDS WITH CUE: "NEXT STOP, CAIRO."(Music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 9:50
ENDS WITH CUE: "ANOTHER OF THOSE WONDERFUL STAMPS" (Music curtain)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 00:48 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 21:12

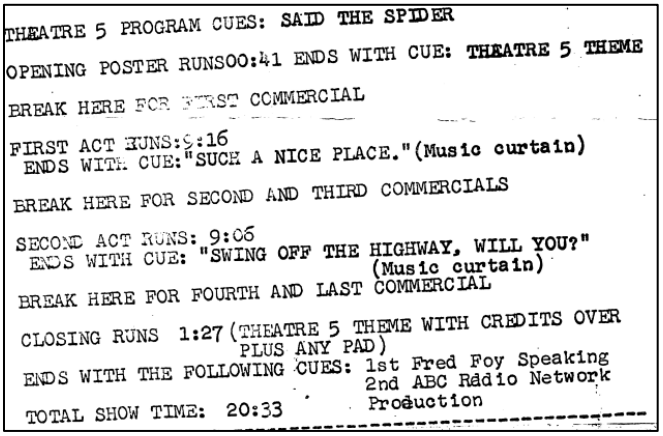
Episode 189
Said the Spider

Network broadcast date: Thursday, April 22, 1965
Genre: Drama
Author: Richard McCracken
Production number 187; produced on Friday, March 26, 1965
Director: Ted Bell; Producer: not announced

Plotline: On a long drive to Oregon, a girl, her mother and grandmother are terrorized by a snowy blizzard and a psychotic killer.

Cast: Vicki Vola, Joyce Gordon, Ralph Camargo, Susan Melvin, Ivor Francis, Peter Ratray

Fred Foy is heard delivering a radio news broadcast.



THEATRE 5 PROGRAM CUES: SAID THE SPIDER
OPENING POSTER RUNS 00:41 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 9:16
ENDS WITH CUE: "SUCH A NICE PLACE."(Music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 9:06
ENDS WITH CUE: "SWING OFF THE HIGHWAY, WILL YOU?" (Music curtain)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 1:27 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:33

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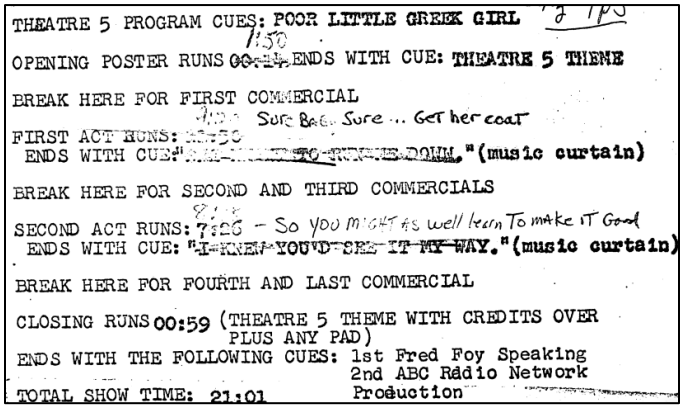
Episode 190
Poor Little Greek Girl

Network broadcast date: Friday, April 23, 1965
Genre: Detective drama
Author: Jim McGinn
Production number 190; produced on Wednesday, March 31, 1965
Director: Ted Bell; Producer: not announced

Plotline: After a young Greek woman's brutal drowning, a grizzled police sergeant and his rookie partner venture into the city's underbelly, interrogating hustlers and junkies in a search for justice.

Cast: Bernard Grant, Wayne Tippit, George Petrie, Jackson Beck, Evie Juster, Ira Lewis, Barbara Berjer

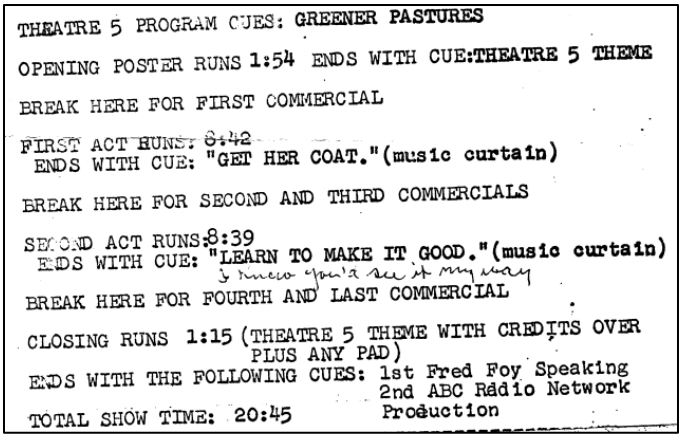

THEATRE 5 PROGRAM CUES: POOR LITTLE GREEK GIRL
OPENING POSTER RUNS 1:50 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 8:30 Sure Baby Sure .. Get her coat
ENDS WITH CUE: "GET HER COAT."(music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 7:26 - So you might as well learn To make it Good
ENDS WITH CUE: "I KNEW YOU'D SEE IT MY WAY."(music curtain)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 00:59 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 21:01

Episode 191
Greener Pastures

Network broadcast date: Monday, April 26, 1965
Genre: Crime comedy
Author: Albert G. Miller
Production number 191; produced on Thursday, April 1, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A chance encounter in the park sparks a May-to-December love affair between a young widow and a henpecked married man. Too bad it then becomes a battle of wills between the two women — ultimately culminating in murder!

Cast: Mary Jane Higby, Bryna Raeburn, George Petrie, Jim Stevens, Peter Ratray


THEATRE 5 PROGRAM CUES: GREENER PASTURES
OPENING POSTER RUNS 1:54 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 8:42
ENDS WITH CUE: "GET HER COAT."(music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 8:39
ENDS WITH CUE: "LEARN TO MAKE IT GOOD."(music curtain)
I knew you'd see it my way
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 1:15 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:45

***** Episode 192 *****
Lorna is a Strange Child

Network broadcast date: Tuesday, April 27, 1965
Genre: Mystery fantasy
Author: Romeo Muller
Production number 192; produced on Friday, April 2, 1965
Director: Ted Bell; Producer: not announced

Plotline: A high school English teacher becomes concerned about his odd new student who refuses to share any details about herself, hiding where she lives and even her last name. When he decides to solve the mystery himself, he uncovers a horrifying family secret going back centuries and meets a shocking end.

Cast: Rosemary Rice, Abby Lewis, Stan Watt, Maurice Tarplin, John Seymour, Dulcie Jordan

One of Muller's better *Theatre 5* entries.

Episode 193
The Beneficiary

Network broadcast date: Wednesday, April 28, 1965
Genre: Comedy
Author: George Bamber
Production number 196; produced on Saturday, April 3, 1965
Director: Warren Somerville; Producer: not announced

Plotline: When an unsatisfied man inherits $3.5 million from his childhood sweetheart, he wastes no time ditching his loyal wife to chase a string of gorgeous young women. But when he finally reads the fine print of his inheritance, he's in for a terrible surprise.

Cast: Paul McGrath, George Petrie, Vera Ellen, Ann Hilton, Abby Lewis

The man inherits $3.5 million, which is almost $35 million in US$2025.

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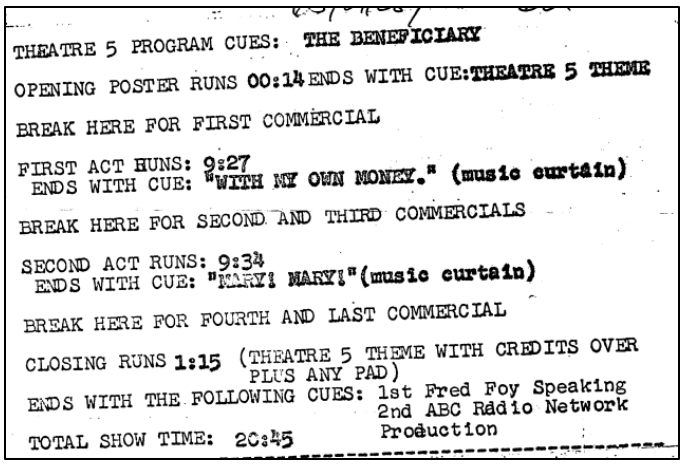


THEATRE 5 PROGRAM CUES: THE BENEFICIARY

OPENING POSTER RUNS 00:14 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 9:27
ENDS WITH CUE: "WITH MY OWN MONEY." (music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 9:34
ENDS WITH CUE: "MARY! MARY!" (music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:15 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:45

Episode 194
Junior

Network broadcast date: Thursday, April 29, 1965
Genre: Human interest melodrama
Author: Phyllis Coe
Production number 195; produced on Wednesday, April 7, 1965
Director: Ted Bell; Producer: not announced

Plotline: A domineering mother ferociously protects her son, even though he's almost 30 years old. But when he becomes the primary suspect in a brutal killing, her interference causes more harm than good.

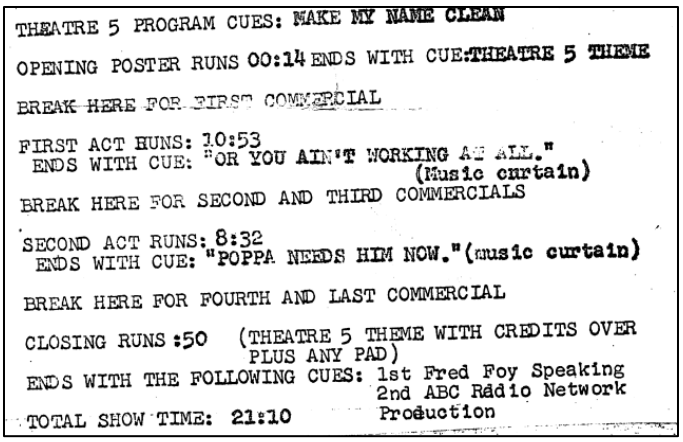
Cast: Eleanor Phelps, Joan Lorring, Court Benson, Cliff Carpenter

Episode 195
Make My Name Clean

Network broadcast date: Friday, April 30, 1965
Genre: Topical drama
Author: Romeo Muller
Production number 194; produced on Tuesday, April 6, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A mysterious woman lures a high-powered press agent to her apartment where he's surprised with an offer: her father, one of the city's most infamous gangsters, is dying and would like to hire him to clean up his public image.

Cast: Santos Ortega, James McCallion, Joan Lorring, Peter Carew



THEATRE 5 PROGRAM CUES: MAKE MY NAME CLEAN

OPENING POSTER RUNS 00:14 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 10:53
ENDS WITH CUE: "OR YOU AIN'T WORKING AT ALL." (Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 8:32
ENDS WITH CUE: "POPPA NEEDS HIM NOW." (music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS :50 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

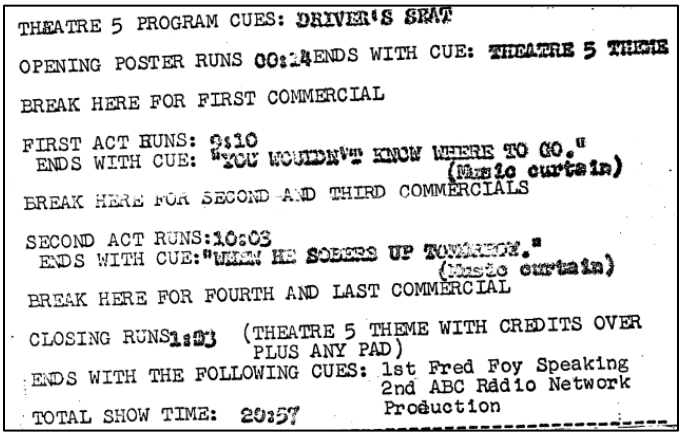
TOTAL SHOW TIME: 21:10

Episode 196
Driver's Seat

Network broadcast date: Monday, May 3, 1965
Genre: Human interest drama
Author: Ian Martin based on an idea by Betty Richards
Production number 193; produced on Monday, April 5, 1965
Director: Ted Bell; Producer: not announced

Plotline: A stockbroker goes above and beyond for his biggest client, even working as the cabin boy on his massive yacht, suffering no end of indignities to keep him happy. But when the mogul starts flirting with his wife, the stockbroker hits his limit, taking off in a dingy to go drink — with disastrous consequences.

Cast: Haila Stoddard, David Kerman, Arthur Kohl, Ed Zimmerman, Alan Howard, Guy Repp



THEATRE 5 PROGRAM CUES: DRIVER'S SEAT

OPENING POSTER RUNS 00:14 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 9:10
ENDS WITH CUE: "YOU WOULDN'T KNOW WHERE TO GO." (Music curtain)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 10:03
ENDS WITH CUE: "WHEN HE SOBERS UP TOMORROW." (Music curtain)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:37 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:57

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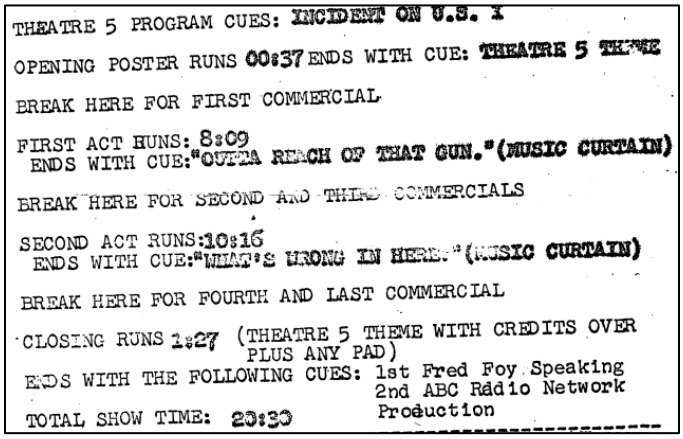
Episode 197
Incident on U.S. 1

Network broadcast date: Tuesday, May 4, 1965
Genre: Melodrama
Author: Hal Hackady
Production number 197; produced on Friday, April 9, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A holdup doesn't go as planned when the kind-hearted diner owner thwarts the gunman and instead of turning him in, offers the desperate kid a second chance.

Cast: James Earl Jones, James McCallion, Robert Dryden


THEATRE 5 PROGRAM CUES: INCIDENT ON U.S. 1

OPENING POSTER RUNS 00:37 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 8:09
ENDS WITH CUE: "OUTTA REACH OF THAT GUN." (MUSIC CURTAIN)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 10:16
ENDS WITH CUE: "WHAT'S WRONG IN HERE." (MUSIC CURTAIN)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:27 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:30

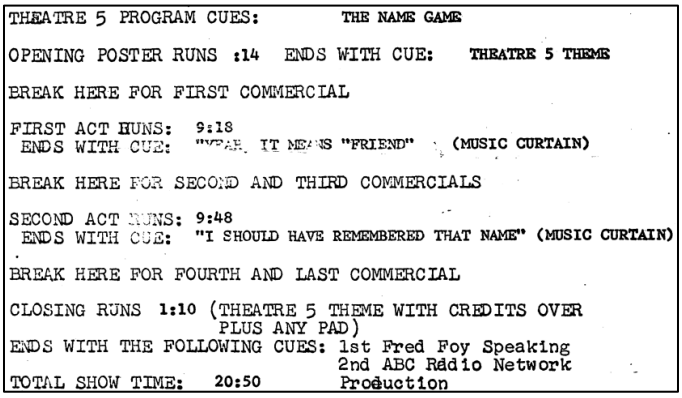
Episode 198
The Name Game

Network broadcast date: Wednesday, May 5, 1965
Genre: Adventure
Author: Richard McCracken
Production number 198; produced on Monday, April 12, 1965
Director: Ted Bell; Producer: not announced

Plotline: When a burnt-out cabbie winds up with a wealthy passenger's wallet, his mischievous buddy convinces him to head to Vegas and try their luck at the craps table. But they're about to learn that gambling with the wrong person's money is always a losing game.

Cast: James McCallion, Jack Grimes, William Griffis, Guy Sorel, Robert Dryden

Foy is hospital PA announcer asking for "Dr. Davis"; it might an in-joke reference to the upcoming appearance of Sammy Davis, Jr. in the series, which was recorded two weeks after this episode was recorded; it is more likely a reference to actor Humphrey Davis who appeared on *Theatre 5* but also had a regular role in the NBC soap opera *The Doctors*; Fred Foy plays a hotel worker named "Charlie" after 17:30 and has one line; original music is by Ralph Hermann, and not Alexander Vlas Datzenko; Hermann was also mentored by Paul Whiteman and was head of ABC's music department starting in 1952; issued by AFRTS as #184.


THEATRE 5 PROGRAM CUES: THE NAME GAME

OPENING POSTER RUNS :14 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 9:18
ENDS WITH CUE: "[illegible] IT MEANS "FRIEND" (MUSIC CURTAIN)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 9:48
ENDS WITH CUE: "I SHOULD HAVE REMEMBERED THAT NAME" (MUSIC CURTAIN)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:10 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:50

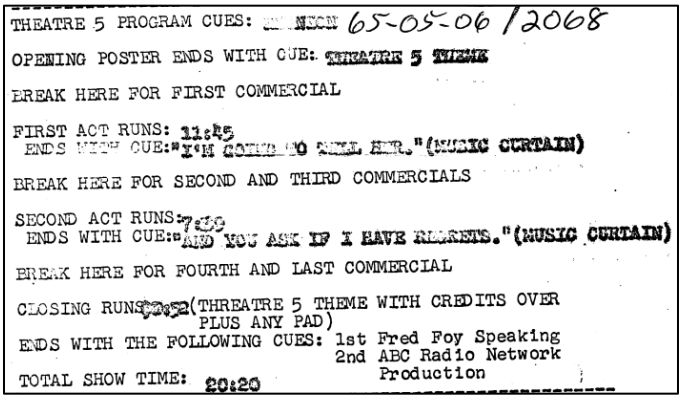
Episode 199
Reunion

Network broadcast date: Thursday, May 6, 1965
Genre: Human interest
Author: Robert Cenedella
Production number 201; produced on Wednesday, April 14, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Having achieved incredible success and influence in the business world, a wealthy tycoon returns to his hometown to land his greatest prize yet: the love of an old flame. Sure, they haven't spoken in years and she's now married but he always gets what he wants. Right?

Cast: Augusta Dabney, Lon Clark, Evie Juster, Donald Buka

Issued by AFRTS as #185.


THEATRE 5 PROGRAM CUES: [illegible] 65-05-06 / 2068

OPENING POSTER ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 11:35
ENDS WITH CUE: "I'M GOING TO SELL HER." (MUSIC CURTAIN)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 7:30
ENDS WITH CUE: "AND YOU ASK IF I HAVE REGRETS." (MUSIC CURTAIN)

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 0:52 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)

ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:20

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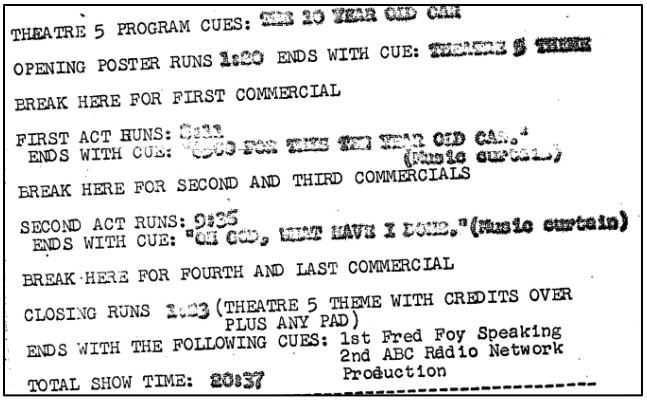
Episode 200
The Ten Year Old Car

Network broadcast date: Friday, May 7, 1965
Genre: Murder mystery
Author: Marquita Fisher
Production number 200; produced on Wednesday, April 14, 1965
Director: Ted Bell; Producer: not announced

Plotline: A heartbroken widow concocts a scheme to catch her husband's murderer using his old car — and the valuable secret hiding inside it.

Cast: Laura Stuart, Ed Zimmerman, Diane Rousseau, Owen Jordan

Issued by AFRTS as #186.


THEATRE 5 PROGRAM CUES: THE 10 YEAR OLD CAR
OPENING POSTER RUNS 1:20 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 9:18
ENDS WITH CUE: "GOD FOR THIS TEN YEAR OLD CAR." (Music curtain)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 9:35
ENDS WITH CUE: "OH GOD, WHAT HAVE I DONE." (Music curtain)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 1:23 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:37

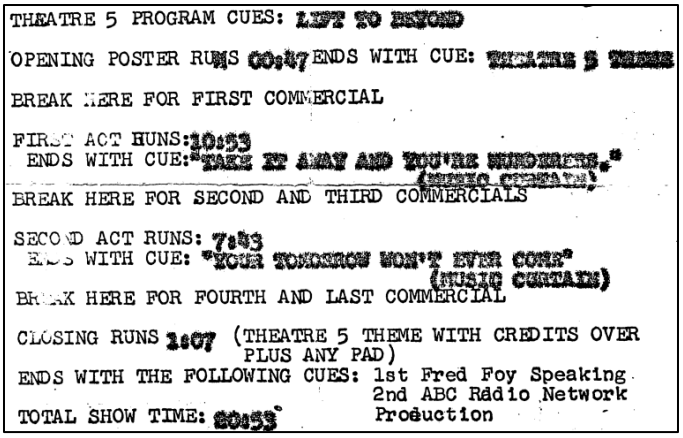
Episode 201
Lift to Beyond

Network broadcast date: Monday, May 10, 1965
Genre: Human interest
Author: Nancy Moore
Production number 199; produced on Tuesday, April 13, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Losing his job to automation, an aging elevator operator spends his final day reminiscing about the past forty years he served proudly. But when the crew arrives early to replace the classic mahogany lift with cold steel, they find the building's tenants and the elevator "herself" standing up for the kind old man they've grown to love.

Cast: Edgar Stehli, Ian Martin, Betty Garde, James McCallion, Peter Ratray, George Petrie

CBS Radio Mystery Theater 1979-09-03, *Tomorrow Will Never Come*; issued by AFRTS as #187.


THEATRE 5 PROGRAM CUES: LIFT TO BEYOND
OPENING POSTER RUNS 00:47 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 10:33
ENDS WITH CUE: "TAKE IT AWAY AND YOU'RE MURDERER." (MUSIC CURTAIN)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 7:43
ENDS WITH CUE: "YOUR TOMORROW WON'T EVER COME" (MUSIC CURTAIN)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 1:07 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:53

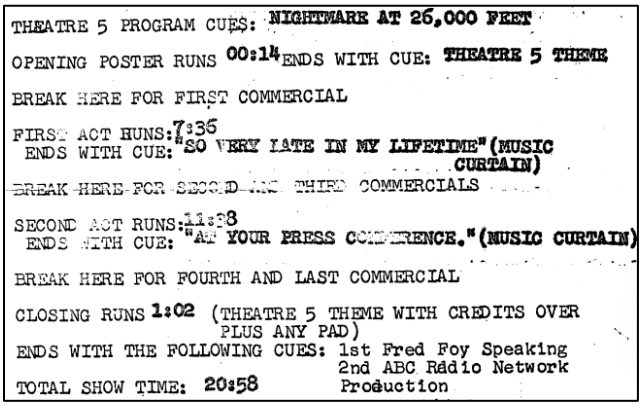
***** Episode 202 *****
Nightmare at 26,000 Feet

Network broadcast date: Tuesday, May 11, 1965
Genre: Action melodrama
Author: Romeo Muller
Production number 202; produced on Thursday, April 15, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A stewardess desperately tries to save a plane load of passengers on a cross country flight when a deranged airline executive murders the pilots and hijacks the plane.

Cast: Mary K. Wells, John Griggs, Corrine Orr, Ethel Remey (aka Ethel Everett), Peter Fernandez, John Fink

Title is announced as "Nightmare at 26,000"; Fred Foy plays the pilot over the plane PA system; the story was mainly implausible then, but such a small percentage of the public had ever been on a plane, it could pass as a natural flow; the storyline would not be possible with post-9/11 security and with modern crime investigation techniques; issued by AFRTS as #188.


THEATRE 5 PROGRAM CUES: NIGHTMARE AT 26,000 FEET
OPENING POSTER RUNS 00:14 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: 7:36
ENDS WITH CUE: "SO VERY LATE IN MY LIFETIME" (MUSIC CURTAIN)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 11:38
ENDS WITH CUE: "AT YOUR PRESS CONFERENCE." (MUSIC CURTAIN)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 1:02 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:58

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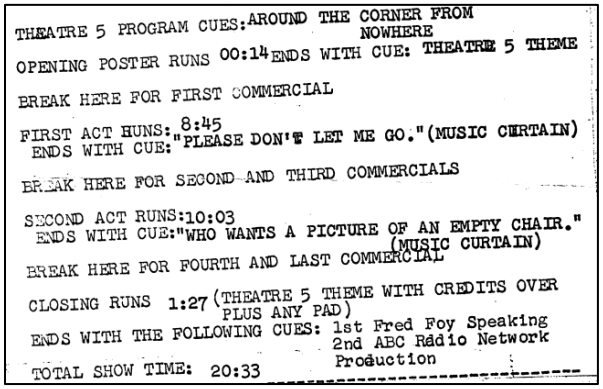
Episode 203
Around the Corner from Nowhere

Network broadcast date: Wednesday, May 12, 1965
Genre: Mystery fantasy
Author: Winifred Wolfe
Production number 203; produced on Friday, April 16, 1965
Director: Ted Bell; Producer: not announced

Plotline: Following up on a story, a low rent newspaper photographer makes a call to the city morgue but ends up talking to the girl of his dreams. When they end up on a date together, he discovers she may actually be out of a nightmare.

Cast: June Graham, Jim Stevens, Jim Dukas, Arlene Walker, Eugenia Rawls

Was syndicated on *Murder at Midnight* (#43) in 1946 as *City Morgue*; no audio of that broadcast has survived; issued by AFRTS as #189; the radio era had two persons named "Winifred Wolfe" in its history; this was the writer (1923-1981), and Hollywood had an actress with the same name (1922-2022) who appeared on *One Man's Family* as "Teddy" with a married name of Winifred Beck.


THEATRE 5 PROGRAM CUES: AROUND THE CORNER FROM NOWHERE
OPENING POSTER RUNS 00:14 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT HUNS: 8:45
ENDS WITH CUE: "PLEASE DON'T LET ME GO."(MUSIC CURTAIN)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 10:03
ENDS WITH CUE: "WHO WANTS A PICTURE OF AN EMPTY CHAIR."
(MUSIC CURTAIN)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS 1:27 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 20:33

Episode 204
Wrong Turning

Network broadcast date: Thursday, May 13, 1965
Genre: Social drama
Author: Murray Burnett
Production number 204; produced on Monday, April 19, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A cheating husband and his lover have their illicit afternoon cut short when they accidentally hit a child with their car. Do they turn around and help the kid, knowing their affair will be exposed, or just keep driving?

Cast: James McCallion, William Griffis, Jimmy Blaine, Rosemary Rice, Bryna Raeburn

Issued by AFRTS as #190.

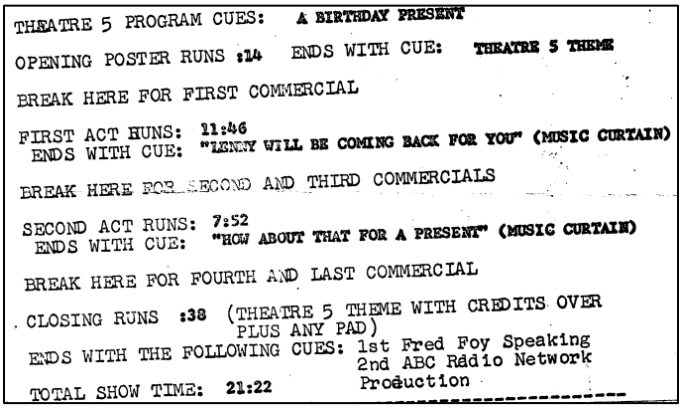
Episode 205
A Birthday Present

Network broadcast date: Friday, May 14, 1965
Genre: Suspense melodrama
Author: Lillian & Max Berton
Production number 205; produced on Tuesday, April 20, 1965
Director: Ted Bell; Producer: Ted Bell

Plotline: After a lifetime of pulling his reckless younger brother out of jams, a lonely gas station attendant reluctantly agrees to do it yet again, taking in the ne'er-do-well's girlfriend and her young son. But when love grows between him and his houseguests, he knows his brother's next surprise visit could spell disaster for everyone.

Cast: George Petrie, Ann Hilton, Cliff Carpenter, Alan Howard, Robert Dryden

Issued by AFRTS as #191.


THEATRE 5 PROGRAM CUES: A BIRTHDAY PRESENT
OPENING POSTER RUNS :14 ENDS WITH CUE: THEATRE 5 THEME
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT HUNS: 11:46
ENDS WITH CUE: "LENNY WILL BE COMING BACK FOR YOU" (MUSIC CURTAIN)
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: 7:52
ENDS WITH CUE: "HOW ABOUT THAT FOR A PRESENT" (MUSIC CURTAIN)
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS :38 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: 21:22

Episode 206
The Gandy Walker

Network broadcast date: Monday, May 17, 1965
Genre: Human interest melodrama
Author: Ian Martin
Production number 208; produced on Thursday, April 22, 1965
Director: Warren Somerville; Producer: not announced

Plotline: At her wits end, the wife of a celebrated folk singer desperately searches for some explanation for her husband's increasingly bizarre behavior. And when his latest public episode sends her to the hospital, he finally reveals the heartbreaking truth.

Cast: Bernard Grant, Teri Keane, Guy Sorel, Ed Zimmerman, Mary Jane Higby, Peter Fernandez, Wayne Storm

Carl Caruso substitutes for Fred Foy as announcer; Caruso was an actor but also an experienced announcer of the golden age, especially for Mutual network shows including *The Mysterious Traveler*. The character of Gandy Walker

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seems based on Woody Guthrie, whose Huntington's Disease also cost him his folk singing career and ultimately his life. But while Walker talks about his songs as the legacy he'll leave behind, the only two we hear in the episode are *Blue Tail Fly* and *The Riddle Song*, which are both traditional. As for Guthrie, he left hundreds of original folk songs as his legacy, dying on Oct 3, 1967, about a year and a half after the *Theatre 5* episode was broadcast; "gandy" is from the phrase "gandy dancer," a name for track-laying railroad workers as the railroads were built across the US; original music by Ralph Hermann; issued by AFRTS as #192.

Episode 207
Will Integrity Ruin Clint Marble?

Network broadcast date: Tuesday, May 18, 1965
Genre: Comedy
Author: Albert G. Miller
Production number 207; produced on Thursday, April 22, 1965
Director: Ted Bell; Producer: not announced

Plotline: A movie star shocks Hollywood when he rejects his Best Actor Oscar, moving back home to the Midwest to live a more "authentic" life. But even if he's ditched his toupee and taken a job at an auto shop, when the tiny, personal film he makes in his basement attracts the attention of his old producer, he finds Hollywood calling yet again.

Cast: Ed Zimmerman, Court Benson, Bryna Raeburn, Philip Houston, Mary Lindsey Spearman, Bob Warren, Peter Ratray

Carl Caruso substitutes for Fred Foy as announcer. In the episode when Clint refuses his Oscar, the announcer says it's the first time an actor has ever done that. This was true at the time, but just five years later in 1970, George C. Scott would become the first actor to actually do it followed by Marlon Brando in 1973; issued by AFRTS as #193.

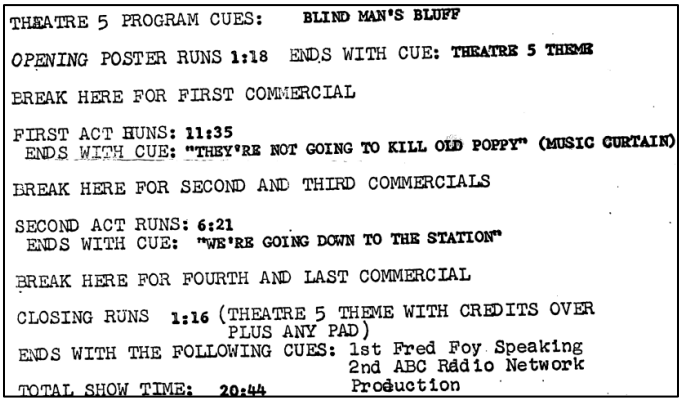
***** Episode 208 *****
Blind Man's Bluff

Network broadcast date: Wednesday, May 19, 1965
Genre: Criminal & police
Author: George Bamber
Production number 206; produced on Wednesday, April 21, 1965
Director: Ted Bell; Producer: not announced

Plotline: A blind newsstand operator stays on the mob's good side by letting the criminals run the street and keeping his mouth shut around the cops. But when he's falsely accused of ratting out a local hood, the cynical newsie forces a neighbor kid to be his eyes as he desperately tries to survive a night in the slum with a target on his back.

Cast: Staats Cotsworth, George Petrie, Maurice Tarplin, Robert Dryden, Ronald Liss, Carl Caruso, Peter Minor, Ruth Yorke

Was originally used on *Suspense* 1959-04-19 as *See How He Runs*; Carl Caruso substitutes for Fred Foy as announcer; issued by AFRTS as #194.


THEATRE 5 PROGRAM CUES: BLIND MAN'S BLUFF

OPENING POSTER RUNS 1:18 ENDS WITH CUE: THEATRE 5 THEME

BREAK HERE FOR FIRST COMMERCIAL

FIRST ACT RUNS: 11:35
ENDS WITH CUE: "THEY'RE NOT GOING TO KILL OLD POPPY" (MUSIC CURTAIN)

BREAK HERE FOR SECOND AND THIRD COMMERCIALS

SECOND ACT RUNS: 6:21
ENDS WITH CUE: "WE'RE GOING DOWN TO THE STATION"

BREAK HERE FOR FOURTH AND LAST COMMERCIAL

CLOSING RUNS 1:16 (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production

TOTAL SHOW TIME: 20:44

***** Episode 209 *****
Death of an Old Flame

Network broadcast date: Thursday, May 20, 1965
Genre: Romantic melodrama
Author: George Bamber
Production number 209; produced on Friday, April 23, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A hard-nosed piano player gets roped into a fur heist with his ex-wife and her shady new man. But when the robbery becomes an arson job, the fur shop won't be the only thing getting burned.

Cast: Sammy Davis Jr., Bernard Grant, Joan Lovejoy, Ralph Bell, Evie Juster

Was originally used on *Suspense* 1961-10-29 as *Death of an Old Flame*; the appearance of Davis was highly publicized by ABC, more than any other single episode; Bamber was in the studio for the recording to supply any last-minute script revisions that might have been necessary in the recording session; in a 1977 interview in the classic radio fanzine *Airwaves*, Somerville was quoted as saying that Davis was "absolutely marvelous to work with... I never had such a good time"; Ralph Bell and Evie Juster also appeared in the *Suspense* production.

When stations were first airing *Theatre 5* near the end of its run, this was the episode they often aired first. Davis' appearance was considered the best way to get publicity for the program in their markets.

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Sound effects artist Ed Blainey shakes hands with Sammy Davis, Jr. at the end of the recording day. *(Picture from Warren Somerville's personal collection).*

Episode 210
Two Birds, One Stone

Network broadcast date: Friday, May 21, 1965
Genre: Suspense drama
Author: Hal Hackady
Production number 210; produced on Monday, April 26, 1965
Director: Ted Bell; Producer: not announced

Plotline: After serving 15 years behind bars for embezzlement, a man returns to take revenge on the boss who framed him, and then stole his work and his wife. But the ex-con is about to learn that the last 15 years have changed his boss too.

Cast: William Griffis, Ralph Camargo, Vicki Vola

Issued by AFRTS as #195.

Episode 211
Rocky Loves Julie

Network broadcast date: Monday, May 24, 1965
Genre: Psychological drama
Author: Fielden Farrington
Production number 211; produced on Tuesday, April 27, 1965
Director: Ted Bell; Producer: not announced

Plotline: What starts as a series of obscene phone calls quickly escalates when a young woman finds herself trapped in her apartment with an unhinged stalker.

Cast: Donald Buka, Joan Lorring, Corrine Orr

This may be one of the most disturbing *Theatre 5* episodes as it is an unresolved and violent false imprisonment situation; issued by AFRTS as #196.

Episode 212
The Dance Hall

Network broadcast date: Tuesday, May 25, 1965
Genre: Drama
Author: Virginia Marie Cooke
Production number 212; produced on Wednesday, April 28, 1965
Director: Ted Bell; Producer: not announced

Plotline: In the final hours before his execution, a death row inmate prepares for the electric chair while his attorney desperately chases a pardon from the governor.

Cast: Frank Thomas, George Petrie, Erik Rhodes, Toots Thielmans, Arthur Kohl

Music by Ralph Hermann; issued by AFRTS as #197.

Episode 213
Incident at Phong Trang

Network broadcast date: Wednesday, May 26, 1965
Genre: Topical drama
Author: Stanley Rubens
Production number 213; produced on Wednesday, April 28, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Imprisoned behind enemy lines, an American P.O.W. is grilled about the US's latest technology. But the more the interrogator learns about his prisoner's friendship with a Vietnamese "traitor," the more the soldiers start to form their own unlikely bond.

Cast: Robert Dryden, Gilbert Mack, Larry Robinson, James Monks

Rubens was a writer but found most of his success as a business executive and real estate developer; his last local stage play was produced when he was 91 in 2005 (from 2006 obituary); at 7:15 the main character is asked where he lives and answers "Westwood, New Jersey," which is the town that borders Ruben's town of Hillsdale, NJ; James Monks plays the Viet Cong officer; Monks was a trained theatrical actor, but on radio he also had a specialty of dialects, and had the lead role in the radio version of the *Mr. Moto* detective series; music by Ralph Hermann; likely not issued by AFRTS because of locale of the story during the Viet Nam war.

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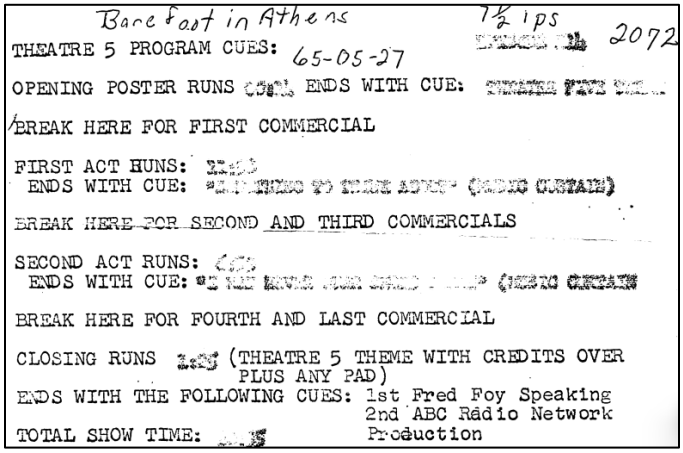
Episode 214
Barefoot in Athens

Network broadcast date: Thursday, May 27, 1965
Genre: Comedy drama
Author: Richard McCracken
Production number 214; produced on Thursday, April 29, 1965
Director: Warren Somerville; Producer: not announced

Plotline: The ferry boat operator for a wealthy family has his heart set on marrying their beautiful daughter, but his aimless lifestyle is never going to fly with her demanding parents. Luckily, her scheming grandmother is another story…

Cast: Cliff Carpenter, John Gibson, Abby Lewis, John McGovern, Elspeth Eric, Elliott Reid, Holly McIntire

There may be an inside joke as Nicki's boyfriend is "Bert Maxon" which could be based on the name of *Theatre 5* writer "Max Berton"; issued by AFRTS as #198.


Barefoot in Athens 7½ ips 2072
THEATRE 5 PROGRAM CUES: 65-05-27
OPENING POSTER RUNS [illegible] ENDS WITH CUE: [illegible]
BREAK HERE FOR FIRST COMMERCIAL
FIRST ACT RUNS: [illegible]
ENDS WITH CUE: [illegible]
BREAK HERE FOR SECOND AND THIRD COMMERCIALS
SECOND ACT RUNS: [illegible]
ENDS WITH CUE: [illegible]
BREAK HERE FOR FOURTH AND LAST COMMERCIAL
CLOSING RUNS [illegible] (THEATRE 5 THEME WITH CREDITS OVER PLUS ANY PAD)
ENDS WITH THE FOLLOWING CUES: 1st Fred Foy Speaking
2nd ABC Radio Network Production
TOTAL SHOW TIME: [illegible]

Episode 215
The Protective Circle

Network broadcast date: Friday, May 28, 1965
Genre: Crime melodrama
Author: Max Berton
Production number 215; produced on Friday, April 30, 1965
Director: Warren Somerville; Producer: not announced

Plotline: After a series of threatening phone calls, a high powered executive decides her business partner is right: it's time for a vacation to the Caribbean. But the island retreat may not be the escape she hoped it would be.

Cast: Joan Lovejoy, Toni Darnay, James McCallion, Georgia Burke, Jerry Hausner, Peter Ratray

Georgia Burke played "Lily" for 14+ years in *When a Girl Marries* had with Warren Somerville when he was director of the soap opera in the 1950s; issued by AFRTS as #199.

Episode 216
Lake Toplitz

Network broadcast date: Monday, May 31, 1965
Genre: Mystery drama
Author: Jim McGinn
Production number 216; produced on Monday, May 3, 1965
Director: Ted Bell; Producer: not announced

Plotline: An Austrian innkeeper swears that when she was a child during WWII she witnessed Nazis dumping a trunk full of gold into a nearby lake. Even though it's almost certainly an urban legend, tourists continue to flock to the small Austrian town — with deadly consequences.

Cast: Vasek Simek, Lidia Prochnicka, Theo Goetz, Claus Jurgen, Renata Mannhardt

This was an Eastern European cast of actors that worked together in many ethnic theatrical productions as well as more mainstream productions. Lake Toplitz is a real lake in Austria, and over the decades a number of people have died searching for Nazi treasure that's supposed to be hidden at the bottom of it. In October, 1963 a German tourist drowned while diving in the lake and local authorities then banned all diving in Lake Toplitz, which is probably the inspiration for this story; music by Ralph Hermann; issued by AFRTS as #200.

Episode 217
Mama's Girl

Network broadcast date: Tuesday, June 1, 1965
Genre: Psychological drama
Author: Romeo Muller
Production number 217; produced on Tuesday, May 4, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Convinced her husband is having an affair with the woman across the street, a housewife confides in her sickly mother, their conversations transforming her fear into an obsession.

Cast: Elaine May, William Griffis, Claudia Morgan

Music by Ralph Hermann; may not have been issued by AFRTS.

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Episode 218
Noose of Pearls

Network broadcast date: Wednesday, June 2, 1965
Genre: Human interest drama
Author: Winifred Wolfe
Production number 218; produced on Wednesday, May 5, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A spinster missed out on a life of her own, choosing instead to play nursemaid to her domineering aunt, waiting to inherit the cruel old woman's fortune. But when an old flame reappears in her life, the spinster decides she's done waiting.

Cast: Margaret Hamilton, Ralph Camargo, Joan Lorring, George Petrie, Luis van Rooten

Music by Ralph Hermann; issued by AFRTS as #201.

***** Episode 219 *****
And Dream No More

Network broadcast date: Thursday, June 3, 1965
Genre: Psychological melodrama
Author: Nelson Bond
Production number 219; produced on Thursday, May 6, 1965
Director: Ted Bell; Producer: not announced

Plotline: With a rash of patients reporting severe anxiety, a smug doctor is convinced he knows the real cause: a fear of death. But is his cure worse than the illness?

Cast: Conrad Nagel, Vicki Vola, Jim Dukas, Frances Cheney, Lorraine McMartin, Gordon Spencer

Bond was a veteran radio and TV writer for *Dr. Christian*, *Dimension X*, *Escape*, and TV series such as *Tales of Tomorrow*; he wrote the *Studio One* TV episode *The Night America Trembled* about the panic related to Orson Welles' Mercury Theater broadcast of *The War of the Worlds*; in 1998 he received the Nebula Author Emeritus award for lifetime achievement and is considered a pioneer in early science fiction and fantasy; this is likely adapted from his short story *Prescience* written in 1941 and appeared in *Unknown Worlds* October 1941 edition, and can be found in some science fiction and short story anthologies. This is Frances Cheney's only currently documented appearance on *Theatre 5*. She had done much theater and television work, and was very active in 1940s radio, including *Gangbusters*, *Mr. District Attorney*, and various serials. She was married to writer Ring Lardner and was caught in the Blacklist of the 1950s despite her having done much work for the war effort with AFRS. Her first husband was David Lardner, brother of Ring, who was killed while covering WW2 for *The New Yorker*.

Before his passing in 2018, actor Gordon Spencer wrote a blogpost about his experience on *Theatre 5*:

Having sent an audition tape, I was called in to perform in what I was told by director Ted Bell would be one of the last shows. It was the only role I had in the series. I played an emotionally upset man trying to get help from a doctor. In the first read-through Bell said, "Break him up, Gordon." Even though the phrase was new, I realized that he meant not to read the lines straight, i.e., not "Doctor, I'm really feeling terrible." But rather, "uh…Doctor…I…I'm really feeling terrible."

Music by Ralph Hermann; issued by AFRTS as #202; opens with injoke of "Dr. Warren," reference to director Warren Somerville, and is a character not in the original Bond story.

Episode 220
Untrue Confession

Network broadcast date: Friday, June 4, 1965
Genre: Human interest drama
Author: Ian Martin
Production number 220; produced on Friday, May 7, 1965
Director: Ted Bell; Producer: not announced

Plotline: When a teenager kills someone in a hit and run accident, his college professor father takes responsibility for the crime. But what kind of lesson does this teach the kid? And what kind of secret is Dad hiding himself?

Cast: Ivor Francis, Fran Carlon, Peter Fernandez, Robert Dryden, David Kerman

Episode 221
Two Came Back

Network broadcast date: Monday, June 7, 1965
Genre: Adventure
Author: Jules Archer
Production number 221; produced on Monday, May 10, 1965
Director: Ted Bell; Producer: not announced

Plotline: Three explorers hunt for treasure deep in the New Guinea jungle. The poisonous plants and deadly snakes may be dangerous but they've got nothing on a flirtatious woman with a jealous husband.

Cast: Ian Martin, George Petrie, Ed Zimmerman, Greta Thyssen

Script was originally used on *Escape* 1950-08-04 and *Suspense* 1960-06-05 as *Two Came Back*; music by Ralph Hermann

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***** Episode 222 *****
Skeletons

Network broadcast date: Tuesday, June 8, 1965
Genre: Crime comedy
Author: Jules Archer
Production number 222; produced on Tuesday, May 11, 1965
Director: Warren Somerville; Producer: not announced

Plotline: An aging bachelor makes the mistake of opening his door to a stranger who turns out to know everything about a terrible kidnapping and murder he was part of years earlier. But the stranger has a secret of his own and nothing about him is what it appears.

Cast: Bernard Grant, Stan Watt, Arthur Kohl, Peter Ratray

Issued by AFRTS as #204.

Episode 223
The Big Lonely

Network broadcast date: Wednesday, June 9, 1965
Genre: Contemporary drama
Author: Virginia Marie Cooke
Production number 223; produced on Wednesday, May 12, 1965
Director: Ted Bell; Producer: not announced

Plotline: Doxie (real name Dorothy) age 15, hates working at her father's truck stop restaurant "The Oasis" which is located on a highway that runs through the desert. Her mother died when she was ten, she's lonely and seeks adventure. When a motorcycle gang comes through the area and stops at the cafe, Doxie's father kicks them out. Doxie is smitten by Dink, one of the gang who can control the leader, Rusty. Doxie goes riding with Dink on his bike and they discuss their problems of being lonely. Dink, who was an orphan, tells her he enjoys the desert in being away from the big city. As Doxie hates her name, Dink bestows her with a new name, Laurie. Later the motorcycle gang causes problems and breaks a window at a store and when Dink tries to intervene to stop the raucous, he is shot and killed by the owner, Luke. The town sees that Dink gets a decent funeral and burial. Doxie and her dad discuss her loneliness. She accepts that "The Oasis" is part of her life, but wants her father to call her Laurie.

Cast: Rosemary Rice, Larry Robinson, Luis van Rooten, Ronald Liss, William Griffis, John Fink, Alan Ottenheimer

Ralph Herman was the music director for this episode.

Issued by AFRTS as #205.
There is no recording available of this broadcast at this time.

Episode 224
The Wishing Stone

Network broadcast date: Thursday, June 10, 1965
Genre: Human interest drama
Author: Ian Martin
Production number 224; produced on Thursday, May 13, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A young girl and her brother find a sparkling rock down by the river and become convinced it can make their wishes come true. That creates a problem for their deadbeat dad.

Cast: Alan Howard, Mary Jane Higby, Susan Melvin, Leon Janney, George Petrie

CBS Radio Mystery Theater 1974-10-23, same title. Issued by AFRTS as #206.

Episode 225
The Bottom of the Bottle

Network broadcast date: Friday, June 11, 1965
Genre: Social drama
Author: Albert G. Miller
Production number 225; produced on Friday, May 14, 1965
Director: not known at this time; Producer: not announced

Plotline: While at a dress shop, the highly valuable necklace of a prominent customer is unknowingly taken home in a bag by the shop's sales-girl. She is accused of stealing the necklace but it was misplaced at the couple's home by the customer's drunken husband. He can't remember where he hid it. Later he gets $9k which he claims is from a crap game, but others say he pawned the necklace. He leaves his wife, takes $8K, gives her $1K, and goes to a hotel where he is arrested for stealing the necklace. While eluding police, he falls down the stairs, breaks his neck and dies. Later, police and his widow search the home one more time. She takes his last half-filled bottle of booze in the apartment and pours it down the drain. What's in the bottom of the bottle? It's the necklace, hidden all this time by the booze.

Cast: Maggie Hayes, Court Benson, Anne Seymour, Ed Zimmerman, Geraldine Hanning

Hayes was in a 1956 movie of the same name but was a much different story. The movie starred Van Johnson and Joseph Cotten. Maggie Hayes was in a minor supporting role; this was also released as AFRTS #207; there is no recording available of this broadcast at this time.

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Episode 226
The Manor House

Network broadcast date: Monday, June 14, 1965
Genre: Melodrama
Author: Robert Cenedella
Production number 226; produced on Monday, May 17, 1965
Director: Ted Bell; Producer: not announced

Plotline: The heir to a wealthy dynasty finds herself living in poverty now that the family fortune has dried up. But when a man from her past arrives at her door flush with New Money, offering to buy her old estate and proposing marriage, she sees a way out of the poorhouse.

Cast: Barbara Britton, George Petrie

The available copy is an AFRTS version with announcements geared to military service personnel; music by Ralph Hermann; Petrie plays "Joe Stepinac," an uncommon name that might be an inside joke related to the next day's program starring Alan Alda; Alda went to Archbishop Stepinac High School ('52) in White Plains, NY where he was active in theater; the school was named after a courageous Catholic bishop in Croatia who stood up to the Nazis; students who were a bit "rah-rah" about the school were sometimes called "Joe Stepinac," the joke could be by others like Somerville who lived in that area of Westchester County where the school was located; the AFRTS release number is not known.

Episode 227
A Bad Day's Work

Network broadcast date: Tuesday, June 15, 1965
Genre: Social drama
Author: Fielden Farrington
Production number 227; produced on Tuesday, May 18, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A rookie patrolman kills a purse snatcher on his first day in Harlem. The shooting may have been by-the-book, but as public anger builds into a riot and the cop is forced to lay low in a motel, he starts to realize the Police Academy and the street have two very different rulebooks.

Cast: Alan Alda, Natalie Priest, Frederick O'Neal, Bob Hastings

Music by Ralph Hermann; Alda was at the beginning of his career with some Broadway and television appearances; at the time of this broadcast he was appearing in the Broadway play The Owl and the Pussycat which was in the middle of a very successful year-long run; this storyline could not be used in the present day: once an NYPD cop discharges their gun they are put on admin leave or limited to desk duty and not allowed to have any contact with anyone.... or even bring their gun to work because it's already been confiscated for testing.

Episode 228
Incident at Simbarundi

Network broadcast date: Wednesday, June 16, 1965
Genre: Adventure drama
Author: Don Lamb
Production number 228; produced on Wednesday, May 19, 1965
Director: Ted Bell; Producer: not announced

Plotline: Two foreign correspondents learn that Chinese Communists are behind a native rebellion in a small African country, but when they attempt to confirm the story, they end up as prisoners of an infamous warlord.

Cast: Ed Zimmerman, Wayne Tippit, Ian Martin, Ralph Camargo

Music by Ralph Hermann.

Episode 229
Country Boy

Network broadcast date: Thursday, June 17, 1965
Genre: Suspense melodrama
Author: Romeo Muller
Production number 229; produced on Thursday, May 20, 1965
Director: Warren Somerville; Producer: not announced

Plotline: After taking part in a civil rights demonstration, a big city college girl finds herself stranded in a small southern town where she's forced to get help from one of the local "hicks" she's dismissed. But she learns her assumptions about this mechanic are all wrong — he's even more dangerous than she suspected!

Cast: Joan Lorring, Bob Hastings

Nominated for a 1966 Writers Guild of America award; music by Ralph Hermann.

Episode 230
The Banana Ball

Network broadcast date: Friday, June 18, 1965
Genre: Sports melodrama
Author: Frank Thomas
Production number 230; produced on Friday, May 21, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A has-been golf pro struggles through a major tournament when he gets a second chance thanks to a mysterious stranger who takes an interest in him.

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Cast: Mel Allen, Lesley Woods, Whitfield Connor, Court Benson, Peter Ratray

Music by Ralph Hermann; Mel Allen was one of the most recognizable voices in baseball broadcasting, especially for the 1950s and 1960s New York Yankees, and other sports; he was known for his catch-phrase "How about that!?" which is used in this episode.

Episode 231
The Roper

Network broadcast date: Monday, June 21, 1965
Genre: Crime detective
Author: Frank Thomas
Production number 231; produced on Monday, May 24, 1965
Director: Ted Bell; Producer: not announced

Plotline: To get to the bottom of a massive embezzlement case, an insurance investigator must pull an elaborate con on the pretty girl he's convinced stole the money.

Cast: Stan Watt, William Griffis, Mary K. Wells, Ivor Francis, Dwight Weist

Music by Ralph Hermann; episode is nearly "*Johnny Dollar*-esque."

Episode 232
The Pigeon

Network broadcast date: Tuesday, June 22, 1965
Genre: Comedy melodrama
Author: Frank Thomas
Production number 232; produced on Tuesday, May 25, 1965
Director: Ted Bell; Producer: not announced

Plotline: When a con man convinces a meek city clerk he's the descendent of royalty, the ruse works so well that the con man starts believing it himself.

Cast: Ed Begley, George Petrie, Robert Dryden, Jack Grimes, Carol Martin

Ed Begley was an established radio actor and moved to a notable television and movie career; Begley's 1962 Oscar was for supporting actor in *Sweet Bird of Youth* with his appearance part of Bowman's effort to attract high recognition talent to *Theatre 5*, especially an Oscar recipient; music by Ralph Hermann.

Episode 233
Goodbye Matt

Network broadcast date: Wednesday, June 23, 1965
Genre: Human interest drama
Author: Winifred Wolfe
Production number 233; produced on Wednesday, May 26, 1965
Director: Warren Somerville; Producer: not announced

Plotline: When a self-centered gambling addict is caught cheating on his wealthy wife, he fears the gravy train could be coming to a crashing halt and scrambles to come up with an alibi before it's too late.

Cast: Ed Zimmerman, Guy Sorel, Margaret Hamilton, Evie Juster, Joan Lovejoy

Music by Ralph Hermann.

Episode 234
A Cup of Snow for Lt. Vogel

Network broadcast date: Thursday, June 24, 1965
Genre: Crime melodrama
Author: George Bamber
Production number 234; produced on Thursday, May 27, 1965
Director: not known at this time; Producer: not announced

Plotline: A corrupt policeman has a heart attack and needs help from a man he had been regularly shaking down.

Cast: Bernard Grant, Luis van Rooten, Bob Hastings

No recording of this broadcast has been found; it is likely originally used on *Suspense*, 1960-02-28 *Lt. Langer's Last Collection*; cast information based on newspaper listings; plot description based on the *Suspense* episode.

Episode 235
Ride with Death

Network broadcast date: Friday, June 25, 1965
Genre: Action melodrama
Author: Murray Burnett
Production number 235; produced on Friday, May 28, 1965
Director: Ted Bell; Producer: not announced

Plotline: A race car driver wakes up in the hospital with no memory of how he got there, and calls home to discover his wife has no idea who he is — and she's married to another man! What kind of nightmare is this?

Cast: Alan Hewitt, Teri Keane, Elizabeth Morgan, Elliott Reid

Music by Ralph Hermann; implausible story, especially with modern genetic identification techniques, but in the context of its time when switched identities and impersonations was

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a common dramatic device, somewhat entertaining; issued by AFRTS as #213.

Episode 236
Custody of the Mother

Network broadcast date: Monday, June 28, 1965
Genre: Social drama
Author: Robert Cenedella
Production number 236; produced on Monday, May 31, 1965
Director: Ted Bell; Producer: not announced

Plotline: Years ago, a man lost his three-year-old daughter in a brutal divorce. Now almost 20 years later, she's crashed back into his life as a young woman with a big problem: she's pregnant.

Cast: Court Benson, Larry Robinson, Rosemary Rice, Grace Matthews

References the Edward Albee play *American Dream* which also explores the values of the modern family in 1960s America; music by Ralph Hermann.

Issued by AFRTS as #214.

Episode 237
You Can't Fight City Hall

Network broadcast date: Tuesday, June 29, 1965
Genre: Topical comedy
Author: Fielden Farrington
Production number 237; produced on Tuesday, June 1, 1965
Director: Warren Somerville; Producer: not announced

Plotline: An immigrant couple who've built a life for themselves in New York City are shocked to discover a condemnation order on their building. The wife wants to just take the payout from the city but her husband insists on fighting it.

Cast: Ethel Remey (aka Ethel Everett), Joseph Buloff, Elliott Reid, Bob Hastings

Music by Ralph Hermann; Joseph Buloff was a veteran of Broadway and also Yiddish Theater in New York, who also had many film and television roles; Ethel Everett was a long-time radio actor who also performed under the name Ethel Remey in theater and television.
Issued by AFRTS as #215.

Episode 238
Method in Madness

Network broadcast date: Wednesday, June 30, 1965
Genre: Psychological mystery
Author: Hal Hackady
Production number 238; produced on Wednesday, June 2, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A cabal of foreign revolutionaries plot to overthrow the United States by assassinating the President and his top aides — but first they need to break their leader out of a mental hospital.

Cast: Leon Janney, Roger De Koven, Cathleen Cordell, George Petrie, Peter Ratray

Music by Ralph Hermann; issued by AFRTS as #216.

Episode 239
Teacher, Teacher

Network broadcast date: Thursday, July 1, 1965
Genre: Human interest drama
Author: Adapted by Ian Martin from Helen del Valle's idea
Production number 239; produced on Thursday, June 3, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A class of unruly teenagers meets their match with the new substitute teacher and her unique form of discipline.

Cast: Bryna Raeburn, Evie Juster, Ralph Camargo, William Griffis, Peter Fernandez, Peter Ratray

Music by Ralph Hermann; issued by AFRTS as #217.

Episode 240
Children of Death

Network broadcast date: Friday, July 2, 1965
Genre: Suspense melodrama
Author: Frank Thomas
Production number 240; produced on Friday, June 4, 1965
Director: Ted Bell; Producer: not announced

Plotline: Is the wealthy Mrs. Crane losing her mind or is something more sinister going on? She hires a retired criminologist to investigate the sharks in her family…

Cast: Wendy Barrie, David Kerman, George Petrie, Paul McGrath, Jack Manning

Music by Ralph Hermann; issued by AFRTS as #218.

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Episode 241
Devotion

Network broadcast date: Monday, July 5, 1965
Genre: Western drama
Author: William Mourne
Production number 241; produced on Monday, June 7, 1965
Director: Ted Bell; Producer: not announced

Plotline: In the Old West, a stranger with a rifle stops a hanging, and then takes the condemned man on a dangerous journey across the plains. Fever, dehydration and gunfire can't stop the stranger — but what score is he trying to settle?

Cast: Ralph Bell, Harry Bellaver, Robert Dryden, Dean Carlton, Jack Grimes

When Lee Bowman issued new script guidelines with Jack C. Wilson, they said that they would welcome westerns if appropriate for *Theatre 5*. This was the only episode in this genre on the series; music by Ralph Hermann; issued by AFRTS as #219.

***** Episode 242 *****
Jailbreak

Network broadcast date: Tuesday, July 6, 1965
Genre: Suspense drama
Author: Bryce Walton
Production number 242; produced on Tuesday, June 8, 1965
Director: Warren Somerville; Producer: not announced

Plotline: When an out-of-towner is sentenced to death for a murder he didn't commit, the small town sheriff reaches his limit, plotting an elaborate jailbreak for the man he's due to hang.

Cast: Jackson Beck, Bob Readick, Margaret Hamilton, Jack Grimes, Roger De Koven

This was originally a short story in the December 1956 edition of *Trapped Detective Magazine*; the script was later used on the *Beyond Midnight* episode *The Sheriff's Wife* as well as *CBS Radio Mystery Theater* 1982-04-26 *The Hanging Sheriff*; Walton was an established fiction writer (especially sci-fi pulps) who also wrote in early television and also *Alfred Hitchcock Presents*; Jackson Beck was often limited to narrow roles and announcing in radio, for which he was one of the radio art's best, but this is a wider-ranging performance that shows how good an actor he really was; issued by AFRTS as #220.

Episode 243
Don't Hesitate to Call

Network broadcast date: Wednesday, July 7, 1965
Genre: Human interest melodrama
Author: Jim McGinn
Production number 243; produced on Wednesday, June 9, 1965
Director: Ted Bell; Producer: not announced

Plotline: Producing a high profile television special for an aging diva seems like the dream job for a TV writer, but it soon becomes a nightmare once he finds himself pulled between the star, the network and his own creative hopes.

Cast: Ed Zimmerman, George Petrie, Vicki Vola, Duane Morris, Bonnie Toman

Baltimore Sun 1965-07-06 says ABC is ending *Theatre 5* and will reformulate its radio drama strategy; issued by AFRTS as #221.

Episode 244
A Matter of Appearances

Network broadcast date: Thursday, July 8, 1965
Genre: Melodrama
Author: Robert Cenedella
Production number 244; produced on Thursday, June 10, 1965
Director: Ted Bell; Producer: not announced

Plotline: When a woman catches her husband with another woman, she refuses to believe his story and storms out on him. But when she's arrested for hitchhiking and the police won't believe her story, suddenly the shoe is on the other foot.

Cast: Rosemary Rice, Jim Stevens, Stan Watt, Gilbert Mack, Peter Ratray, Michael Ann

Officer's name is Corcoran, a name Cenedella uses in *Theatre 5* #260 for another character, likely some kind of personal reference; town of "Derbyfield" is likely Derby, Connecticut, a NYC suburb, and comic book history fans will recognize as home of Charlton Comics; issued by AFRTS as #222.

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Episode 245
Ed's War

Network broadcast date: Friday, July 9, 1965
Genre: Psychological drama
Author: Romeo Muller
Production number 246; produced on Monday, June 14, 1965
Director: Ted Bell; Producer: not announced

Plotline: Convinced an underground war between young and old has gripped the country, a paranoid old man takes a young couple hostage in his secluded cabin.

Cast: Paul McGrath, Evie Juster, Ruth Yorke, Cliff Carpenter, Alan Manson

Paul McGrath often plays sophisticated roles, but here he plays a simpler, backwoods character, showing more range than listeners usually hear; issued by AFRTS as #223.

Episode 246
Casualty of a Small War

Network broadcast date: Monday, July 12, 1965
Genre: Topical melodrama
Author: Fielden Farrington
Production number 245; produced on Friday, June 11, 1965
Director: Ted Bell; Producer: not announced

Plotline: A couple with a son fighting in Vietnam kidnap a senator in a wild attempt to get the President to bring their boy home.

Cast: William Griffis, Elizabeth Morgan, Walter Greaza

May not have been released by AFRTS because of Vietnam war content.

Episode 247
The Marked Man

Network broadcast date: Tuesday, July 13, 1965
Genre: Psychological drama
Author: Jim McGinn
Production number 247; produced on Tuesday, June 15, 1965
Director: Warren Somerville; Producer: not announced

Plotline: A college football player is seriously injured in a game and wants to call it quits. His powerful coach has other ideas…

Cast: Ralph Bell, Ronald Liss, Donald Buka, Corrine Orr, Peter Ratray, Fred Foy (a non-announcing role)

Fred Foy plays a trainer in multiple scenes of the story; issued by AFRTS as #224.

Episode 248
The Walls of Poison Ivy

Network broadcast date: Wednesday, July 14, 1965
Genre: Human interest drama
Author: Albert G. Miller
Production number 248; produced on Wednesday, June 16, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Three old friends reconnect at their 25th college reunion, exposing long-buried secrets and grudges — with tragic results.

Cast: Elliott Reid, Guy Sorel, George Petrie, Helen Choate

Issued by AFRTS as #225.

Episode 249
The Big Waves

Network broadcast date: Thursday, July 15, 1965
Genre: Psychological drama
Author: John M. Young
Production number 250; produced on Monday, June 21, 1965
Director: Ted Bell; Producer: not announced

Plotline: After a series of jewelry store robberies have the police stumped, they look for help from a woman who claims to have a psychic connection to the thief.

Cast: Natalie Priest, John Gibson, George Petrie, Mark O'Daniels, Mary Ann Hoxsworth

Writer for radio soap operas *Second Mrs. Burton*, *Road of Life*, and *The Right to Happiness*; one of the characters is "Chief Broderick," likely a reference to the new New York City Police Commissioner, Vincent Broderick, who was appointed in May 1965; issued by AFRTS as #226.

Episode 250
Flies with Honey

Network broadcast date: Friday, July 16, 1965
Genre: Crime comedy
Author: Robert Cenedella
Production number 249; produced on 1965-06-??
Director: Ted Bell; Producer: not announced

Plotline: As a scatter-brained insurance agent investigates a client's suicide, it becomes clear her flakey demeanor is hiding a shrewd intuition.

Cast: Joan Lovejoy, Melville Ruick, Larry Haines, Lesley Woods, John Griggs

Likely rewritten decades later as a short story in the April 1992 *Ellery Queen's Mystery Magazine*; Ruick was a busy

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actor in radio and television and was also the announcer for *Lux Radio Theatre* for six years; issued by AFRTS as #227.

Episode 251
Summer's End

Network broadcast date: Monday, July 19, 1965
Genre: Teen-age drama
Author: Virginia Marie Cooke
Production number 252; produced on Wednesday, June 23, 1965
Director: Warren Somerville; Producer: not announced

Plotline: When a grade school teacher's summer fling with a Malibu surfer dude hits the rocks, she has to choose between moving on or plotting her revenge.

Cast: Hildy Parks, Jack Grimes, Ed Zimmerman, Evie Juster, Peter Ratray

Issued by AFRTS as #229.

Episode 252
Flights of Angels

Network broadcast date: Tuesday, July 20, 1965
Genre: Poetic melodrama
Author: Burr McCloskey
Production number 253; produced on Thursday, June 24, 1965
Director: Ted Bell; Producer: not announced

Plotline: A once-great actor now spends his days getting drunk and bloviating at the bar. One fateful evening, a mysterious woman takes a seat next to him, matching wits (and shots) with the has-been.

Cast: Arlene Francis, Ralph Bell, Martin Gabel, Ruth Yorke, Arthur Kohl

Arlene Francis and Martin Gabel were married in 1946 until his death in 1986; the plotline may also be described as "a drunken actor complains about life while insulting everyone using random lines from plays he's been in, encouraging the same hostile retorts from others"; one of the weakest episodes of the series;issued by AFRTS as #230.

Episode 253
In Time of Trouble

Network broadcast date: Wednesday, July 21, 1965
Genre: Topical drama
Author: Lenore Woolf
Production number 251; produced on Tuesday, June 22, 1965
Director: Warren Somerville; Producer: not announced

Plotline: After witnessing a brutal murder, a woman is forced to keep quiet about it by her husband who doesn't want to cause any trouble. But trouble finds them anyway…

Cast: Eileen Heckart, Ian Martin, Jack Grimes, Bernard Grant, Robert Dryden, Ethel Remey (aka Ethel Everett)

Woolf was an aspiring writer and eventually a bookstore owner in Milwaukee. This is the second episode of the series inspired by Kitty Genovese's 1964 murder. The other was *Theatre 5* #25 *Cry in the Night* by Raphael David Blau. It is curious that both a new writer and one of the most experienced writers of *Theatre 5* each used the news story as a springboard for their *Theatre 5* submissions.

Episode 254
The Jazz Festival

Network broadcast date: Thursday, July 22, 1965
Genre: Modern melodrama
Author: Fielden Farrington
Production number 254; produced on Monday, June 28, 1965
Director: Ted Bell; Producer: not announced

Plotline: A prizefighter with a gentle soul finds himself pulled into a love triangle with a jazz musician and his manipulative girlfriend.

Cast: Ed Zimmerman, Evie Juster, Teri Keane, Peter Fernandez, Jack Grimes

The original script title was "Festival of Jazz"; Fred Foy is heard as a radio announcer at the beginning of the drama.

***** Episode 255 *****
Whatever Happened to the 5:25

Network broadcast date: Friday, July 23, 1965
Genre: Drama
Author: Jim McGinn
Production number 255; produced on Tuesday, June 29, 1965
Director: Warren Somerville; Producer: not announced

Plotline: When a middle-aged commuter's usual train home is cancelled, he breaks his routine for the first time in years, grabbing a drink at the terminal bar and striking up a conversation with a wild young woman — who is about to change his life forever.

Cast: Stan Watt, Jerry Hausner, Gilbert Mack, Carol Ann Daniels

The story premise is likely from schedule changes that the New York Central railroad made to its commuter schedules in 1964 with hearings about the effects of the changes taking place in 1965; writer Jim McGinn was working in New York City in TV production for ad agency Young and Rubicam and commuting from Westchester County at the time of this story.

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Episode 256
In Absence of All Intelligent Life

Network broadcast date: Monday, July 26, 1965
Genre: Science fantasy
Author: George Bamber
Production number 256; produced on Wednesday, June 30, 1965
Director: Warren Somerville; Producer: not announced

Plotline: When explorers land on an alien planet and discover the remains of a dead civilization they seek to uncover what caused its extinction — with shocking results.

Cast: William Redfield, Cliff Carpenter, Guy Sorel, Peter Ratray

Was originally used on *Suspense* 1960-07-10 as *Report from a Dead Planet*; issued by AFRTS as #233.

***** Episode 257 *****
I Spy Sister Sairey

Network broadcast date: Tuesday, July 27, 1965
Genre: Psychological drama
Author: William Mourne
Production number 257; produced on Thursday, July 1, 1965
Director: Ted Bell; Producer: not announced

Plotline: A woman has been convicted of murder and the evidence is indisputable. But one psychiatrist is convinced there's another explanation: Multiple Personality Disorder.

Cast: Walter Abel, Vicki Vola, Joan Lorring, Jerry Hausner

Issued by AFRTS as #234.

***** Episode 258 *****
Death Watch

Network broadcast date: Wednesday, July 28, 1965
Genre: Melodrama
Author: Hal Hackady
Production number 258; produced on Tuesday, July 6, 1965
Director: Ted Bell; Producer: not announced

Plotline: A surgeon is forced at gunpoint to help a poor teenager's sick mother. But what happens when the patient dies before they even get to her?

Cast: George Petrie, Evie Juster, Don Scardino, Ronald Liss

Issued by AFRTS as #235.

***** Episode 259 *****
Big Deal on Sutton Street

Network broadcast date: Thursday, July 29, 1965
Genre: Comedy
Author: George Bamber
Production number 259; produced on Wednesday, July 7, 1965
Director: Warren Somerville; Producer: not announced

Plotline: Droll playboy finds himself at the center of a kidnapping plot — much to his delight. Seeing the whole thing as a lark, he takes over the planning himself, hoping to turn it into the social event of the year.

Cast: Elliott Reid, Ralph Bell, Ethel Owen, Jack Grimes

Network and AFRTS copies exist; AFRTS version has Hans Conreid explaining the origin of the word "boycott" at approximately 10m30s and AFRTS ID at end; *Theatre 5* did not do many comedic programs, and neither did Bamber, and this is the best of them; issued by AFRTS as #236.

***** Episode 260 *****
Joey

Network broadcast date: Friday, July 30, 1965
Genre: Human interest
Author: Robert Cenedella
Production number 260; produced on Thursday, July 8, 1965
Director: Ted Bell; Producer: not announced

Plotline: After 10 months with their foster son, a couple suddenly faces losing him to a family looking to adopt. But the foster dad has other ideas…

Cast: Peter Donald, Cecil Roy, Natalie Priest, Nat Polen

Final official broadcast, but *Theatre 5* continued in syndication through the 1960s; a Cenedella script was performed for the first and final broadcasts; Fred Foy is a radio news reporter at the 9:00 mark; the story culminates at the highly publicized NY World's Fair (1964-1965) and Shea Stadium, the new stadium (1964) for the New York Mets, in Flushing, Queens, not far from LaGuardia Airport; the fairgrounds were converted to become Flushing Meadows Park, and Shea Stadium was demolished and replaced nearby by Citi Field in 2009; Corcoran is a character name used by Cenedella in *Theatre 5* #244, likely some kind of personal reference; issued by AFRTS as #237.

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Other Theatre 5 Resources

- YesterdayUSA streaming service hosted a discussion on August 10, 2024 with collectors Walden Hughes, John Gassman, and Larry Gassman with Dr. Joe Webb about the *Theatre 5* 60th anniversary https://archive.org/details/YUSA2024-08-10_T5

- Stay Tuned America streaming channel broadcast a 35-episode marathon for the start of the 60th anniversary. Dr. Joe Webb offered an introduction for each one https://archive.org/details/t5marathon-08042024

- Audio presentation made by Dr. Joe Webb at the Radio Enthusiasts of Puget Sound (REPS) meeting of March 22, 2024; audio and slides can be found at https://archive.org/details/T5REPS20240322